



Join **5** and
Celebrate



Editor's Note: It is altogether fitting that this first issue of the JOURNAL be dedicated to Virginia Tanner, who contributed greatly to children and the art of dance for them!

From Dance Magazine: "Virginia Tanner, a leader in the development of creative dance training for children, died of cancer on May 20 at her home in Salt Lake City. She was sixty-four.

The widely respected teacher was born in Salt Lake City and spent her life there working with children and young modern dancers. After her graduation from the University of Utah in 1941, she became dance director of the McCune School of Music and Art. In 1949 she founded the nationally known Children's Dance Theatre, joining faculty of the University of Utah in 1960. In 1966 Tanner was instrumental in bringing the Rockefeller Foundation grant, which established Utah Repertory Dance Theatre, to the University. Her involvement in 1970 as the first Master Teacher in a pilot project led to the creation of the National Endowment for the Arts' Artists-in-the-Schools program.

Last November Virginia Tanner Week was celebrated in Salt Lake City and she had been selected to receive an honorary degree at the University of Utah's commencement exercises this year.

Tanner is survived by her husband, Robert B. Bennett; a daughter, Mrs. Michael Zacardi; a son, Steve, and two grandchildren." (July, 1959)

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Virginia Tanner Teaches by Robert Bruce Bennett from Dance Magazine, June, 1955

"...Regardless of the subject matter, there are many things that good teachers have in common; namely, to stimulate within the student a desire to learn and to use the knowledge gained

in a manner that enriches his everyday awareness...

"Hers is a world of doing. To tie her down long enough to expound on her methods is next to impossible because she feels every situation, every class is different...

"Fundamentally her aim is to train the child through the medium of dance to become more beautifully coordinated, to enhance and develop his natural range of movement to the utmost of his mental and physical ability. Of equally great importance is the necessity of increasing his awareness to the world about him by constantly presenting stimulating ideas in dance in such a manner that the individual student contributes to the movement patterns and discovers how he himself can state the idea....

"Basically she works through five media:
1. Rhythm of sound patterns, of color, of emotions, of things that move and fall, of immediate surroundings, and of nature.
2. Imagery of songs, stories, poems, textures, tastes, in fact imagery of everything about us that stimulates movement.

3. Gesture and how to take it out of pantomime through the use of rhythm, space, transferring the gesture to another part of the body, by the number of participants, or by every device that can carry it into the element of dance.

4. Technique through which the student's technical knowledge and ability expand in accordance with his age level. With the young child it is not taught as technique verbatim but simply as 'stretch the legs as straight as an arrow, lift the back as high as the sky, point the toes as pointed as a pin.' Through this approach the young student gains and grows technically without being bound down by technique. In time the student will love to work technically for the sheer joy of increasing balance, control and developing a full range of movement through the use of space, elevation, turns, and the various technical means of building a beautiful moving dancer....

YOUTH IN SACRED DANCE '79

YOUTH IN SACRED DANCE '79

"Before leaving the stage, Miss Tanner emphasized that imagery is only one of many creative devices that can be used in stimulating students to discover movement phrases. In time delightful dance patterns, studies or compositions can evolve from this type of teaching. 'It is,' she said in closing, 'the teacher's responsibility to guide, direct, polish, explain the patterns that can be enhanced through repetition and how to use space. Each dance experience then becomes satisfying to the student.'"

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Questions about Dance For Children
Answers by Virginia Tanner
from Dance Magazine, September, 1961

"Q. What are the attributes of a good teacher of dance for children?

"....A fine teacher must, first of all, have a deep, sensitive love for the children she teaches. She must be healthy, flexible, patient, full of fun, receptive to children's ideas, and rich enough in imagination to be able to guide and develop the children's capacity for communication, both as dancers and as human beings.

"The teacher must constantly be on the search for new ways to accomplish the same basic ends, to keep a class renewed with fresh energy. This means a persistent search through children's literature of poetry, songs, games, and, even more, to the infinity of everyday things and sensations that provide a wealth of ideas for the creative mind. She must have a capacity for reaching out to children of different age levels, and the ability to give form to her class through a highly developed sense of organization. Did I say that she must be energetic, warm, and be able to relieve tense situations with gentleness and her own limitless capacity for improvisation?

"Yes, all of these things. But they must be combined with a clear and solid knowledge of her specific subject. And that includes sound technical dance training for herself, a real knowledge of the body, its power and potential and how it is affected by different techniques, at

different age levels. And yet she must know that technique is only a tool, not an end goal, and that even though much is done in isolation, there should always be a total body awareness.

"And last, but not at all least, the teacher of dance must have a good musical background that permits her to feel and carry the pulse. She must know note values, phrases, changes of tempi, be aware of dynamics and qualities of music, be able to use percussion instruments. She must be able to inspire the pianist to be an integral part of the class. And although she must be able to talk clearly and sometimes almost constantly to the children in her efforts to guide them, she must also be able to stop and let the pianist, through the medium of the music, 'talk' to the children so that they may learn to listen carefully to music and relate to it. It is essential that the teacher be acquainted with a large repertory of songs and short pieces of music by many composers.

"And as if all this were not enough, she must have courage--the courage to seek and be renewed with study, inquiry, and investigation.

"Such a listing may seem rather formidable. No one can be expected to acquire all these qualities at once--it is the work of many years--of a lifetime. But the process can provide great gratification and personal enrichment. Of prime importance is the desire to teach."

The next author is Anne Owens, Director of the Auburn Sacred Dance Choir, Regional Publicity Director for Sacred Dance Guild, Teacher, and Movement-Music Education Specialist, Auburn, California



RHYTHMIC MOVEMENT

Think back to your own Sunday School or youth group experience. If your experience is anything like mine, you had a curriculum, singing, Bible study, a short worship service patterned after the "adult" service, and perhaps even some crafts,

they see a word underlined.

This may be enough for a beginning. However, you may want to take the movement one step further. Instead of clapping the rhythm, discover simple gestures that can be used for each line of the psalm. Do the gesture each time the rhythm line appears under the word in place of the clapping. If you like, add bouncy instrumental music in the same 4/4 rhythm and enjoy.

Hymns

Many hymns and other songs written for children use the stanza-chorus format and include a lot of repetition. You can use a familiar song to introduce movement with the music. It is also a good opportunity to instruct your group in the historical use of hymns with dance in our Judeo-Christian tradition.

Begin by choosing a familiar and, if possible, favorite song of the group. It is easier if the song is well-known so that no one needs to use the music or hold song books. You may need to write verses on a chalk board or large sheet of paper, but the hands should be free for movement. Sing the song once through as usual. Then, think of the words to the chorus or repetitive phrase. Discover together one or two simple gestures which convey the over-all meaning. Remember that your meaning or interpretation may not be the same as the meaning or gestures evolving from the children. Use whatever comes from them, as it is often much simpler and arrives at the essence of the meaning more directly than our adult, sophisticated interpretations. (Of course, if a case of the Sillies takes over, you may have to step in for some guidance.) It is also a more meaningful activity if the movement comes from them, as it speaks to them from their own experience. As the song is sung again, stand still during the stanzas as usual but move using their simple gestures each time the chorus or repetitive phrase is sung. Depending on your group's experience with movement, you may want to do nothing more, using hand gestures while sitting in chairs or on the floor. Children are often more self-conscious

than adults when it comes to whole-body movement or moving across space, so it is best to respect these fears and work through them gradually in a non-judgemental space of acceptance.

Once your group is comfortable with this format, you may wish to take movement to hymns one step further. Again, choose a hymn with which the group is totally familiar. Follow the same procedure of exploring movement to the chorus or repetitive phrase and choose appropriate gestures that everyone will do during the song. The stanzas, however, can be free movement, each child creating their own. It is helpful to discuss the meaning of the words in advance and even suggesting ideas for some simple movement so that the children will have some ideas from which to build their own creative movement. Choosing a hymn with vivid visual images helps with this step.

Some children will be able to become involved immediately. Others may balk at free movement. Those who feel self-conscious about it will still be able to join in during the chorus movements, which have been set in advance for all to repeat throughout the song. This self-conscious child will be able to plug in and participate and benefit from the experience and not feel left out. Repeat the song at least one more time the same day and each time the group meets. You may be surprised at how responsive the self-conscious child becomes and how the individual movement changes as the children become more aware of the song's meaning and its relationship to their own lives. If you have a very receptive group, you may want to suggest ways of interacting movement or of interacting, if this doesn't happen naturally. If the children sing the song rather than movement to a tape or record, the level of participation is just that much greater.

Parables

It is often difficult to understand and teach the meaning behind parables to children. Rhythmic movement can be an enjoyable tool to aid in the understanding and interpretation of Scripture as we crawl into the parable and make it our own. One method is to use an Orff-Kodaly tech-

films, and drama. But do you remember any creative movement once you graduated from the nursery room finger plays? In my experience, the teachers and advisors spent so much time telling the students who were doing their own form of "creative movement" to sit still and pay attention that they never thought of ways to channel that natural energy and use those movements to enhance their programs.

Times are changing. Today, Christian Education curriculums frequently include movement as an added experience to the lesson, along with the usual craft, music, and even cooking suggestions. Curriculum writers are borrowing ideas from movement education specialists and applying them to religious instruction. It has long been recognized that movement is a valuable educational tool. By total involvement of the student - mind, body, emotions - the whole child is experiencing the lesson or participating in the worship. From an educational standpoint, total involvement through movement has the added pluses of enhancing concentration which often leads to greater levels of understanding and retention. And, most importantly, it makes the learning process an enjoyable experience and one in which the child participates eagerly. Christian Education, like other educational formats or systems, involves not only the cognitive or intellectual side of the child, but the affective and emotional side as well. It is important for us to realize that we do not think our faith, but rather use our cognitive processes to give us information to help us feel our faith at increasingly deeper, more mature levels.

This is all as introduction to rhythmic movement. Rhythms can be used at all levels of Christian Education. Our preconceived notion of rhythmic movement comes from our own experiences. I can remember, for example, marching around the rug while beating the tambourine in time to "Onward Christian Soldiers". While this has its place, I doubt many children past first grade would respond enthusiastically to this activity. Therefore, here are three ideas to help stimulate your own creative energies.

There are two kinds of rhythmic movement.

The first is using one's own internal rhythms and manifesting them outwardly in movement, which may or may not include the use of external stimuli. These techniques work best with older children and adults. Because of the space, these will not be explained in detail.

The second kind of rhythmic movement is one that is motivated by an external stimulus. These activities can be embellished or modified to suit the needs of the students, the curriculum goals, and your own creativity. They use what comes from the core experiences of the children while giving them a set structure upon which to hang their fledgling movement.

Psalm Writing

Many curriculums include lessons on writing psalms. Choose your favorite method or use a "listing" psalm such as Psalm 150 as a model (Handy Hint: psalms of praise usually work best at first.). Write the model on a chalk board or large sheet of paper and discuss the form it takes. Notice the repetitions, how it begins and ends. Then, instruct the group that you are going to write a psalm together using the same form, but including all the praising, happy, joyful sounds they can think of out of their own experience. This psalm was written by a Vacation Bible School group in Auburn, California.

Psalm of Joy

Praise the Lord

Praise him in our homes, and our school,
and our church

Praise him with sounds of guitar and drum
Praise him with birthday party laughter
and noise

Praise him with roller coaster screams of
excitement

Praise him with quiet sounds of water
over rocks

Let every sound of joy praise the Lord ____
Praise the Lord !

The next step is to put the psalm to a rhythmic pattern, usually in 4/4 time. Use a clapping or finger-snapping rhythm to keep the beat. Underline the beat words in your psalm (see above) for the students to follow. They clap whenever

school, and, along with the sewing, pottery and stamp collecting - were considered an extra-curricular enrichment experience for the children.

Happily, the importance of movement education as a beneficial and vital part of the school curriculum has become recognized more and more and gradually the schools involved became interested in util-creative movement in their gymnasium, music and art periods. One can imagine my excitement at the acceptance of "DANCE" as a worthy part of the school day!

In April 1979 - the Michigan State Council for the Arts awarded a grant for movement education in all four of the elementary schools in East Grand Rapids. Kindergarten through third grade me with me for one period a week over a six week interval. Three weeks during gym and three during music. Approximately 825 pupils participated in the program each week.

The Goals of our program were:

Development of Co-ordination and Body Control

For this we explored the eight basic locomotor steps and their variations - employing the concepts of Time, Space and Force.

Body Awareness

Experimenting with isolating body parts. Forming shapes and designs in space and becoming "tuned in" to the kinesthetic sense.

Creative Growth

Perhaps the most important, and the one most associated with liturgical dance. It is in this stimulating, moving situation that we hope to make the child more aware of the body as a means of expression and communication. Some of the methods used for this were Movement and Sound - Movement and Touch, and responding to words with Body Movements.

Our hope is that these young children will grow up feeling "at home" with their bodies and will always be free to use them

expressively and joyfully in Dance, no matter where.

Sue Cotton of Amherst, Ohio, is director of a Sunday School Program involving about sixty children four and five years of age with about four teachers. Once a month she has music-movement day. She writes "...my work is very basic and simple just getting the little ones to move and see - Like the Sun shining in the window and moving through the light..." The following is a sheet she gives to each teacher.



WHAT CAN THE PRESCHOOL CHILD LEARN?

From "Tested Ideas for Nursery Teachers"

-ABOUT GOD? God made all things.
 God made me.
 God loves me.
 God cares for me.
 God uses people to care for me.
 God hears me when I pray.
 God knows what is best for me.
 I can sing (and dance) and talk to God.
-ABOUT JESUS? Jesus is God's Son.
 God sent Jesus to Earth.
 Jesus was once a child, growing as other children.
 Jesus is now in heaven with God.
 Jesus loves me.
 Jesus is my friend.
-ABOUT THE BIBLE? The Bible is God's Book.
 This is a special Book.
 The Bible tells about God and Jesus.
 The Bible is a Book about true stories.
 The Bible tells me how to do right.

nique called an ostinati. An ostinati is a repeated rhythmic pattern. According to this definition, repeated hand clapping or a phrase sung over and over are ostinatis. One way to use the ostinati is to put several repeated patterns together to create an ensemble. As an example of its application to the understanding of parables, let us go through the process as a Sunday School class in Loomis, California recently did, using the Prodigal Son (Luke 15:11-32).

Read the parable and discuss both the action and the emotions of the characters. Understand the sequence of the story. List four scenes you wish to set to rhythm. Write down the scenes in short sentences or phrases in 4/4 time as illustrated in psalm writing.

Prodigal Son

I want to run / I want to run
I spent it all / I spent it all
I'm so alone / I'm so alone
Welcome home / Welcome home

Notice that each sentence or phrase is repeated twice. The reason for this is to repeat the simple gesture that goes with each sentence twin two times, once on each side of the body. There are psycho-motor reasons for this educationally, but it is enough for our purposes to know that repetition helps in remembering the gestures and in feeling comfortable with the movement activity.

Depending on the number of children in the group, you may want to divide into smaller groups with one group taking the action and another taking the emotions of one of the characters. Then compare the two. The same Sunday School class gave this response:

The Brother

What a fool he is / What a fool he is
(response to the request)
He's done it now / He's done it now
(response to his leaving)
Where is he? / Where is he? (response to
no word from him)
Why not me? / Why not me? (response
to the celebration and reunion)

Yet another variation using the same technique could be four members of the group choosing one line of the ensemble to move. The children would move in turn as their line was spoken, holding as their turn ends. This would create a still photograph of the parable when all four lines were completed.

Rhythmic movement can be a useful tool in your Christian Education program. As long as you realize that the movement is the important step, not the finished product, rhythmic movement can add a new dimension to the learning process. It can bring a "new wind" of understanding to the familiar, the stale. But most importantly, it gives us fun as we learn about and build our faith. Experiment with it. Experience it. Enjoy!

(This article is excerpted from a book I'm writing tentatively titled, "They Move Anyway", which will be a how-to book for creative movement and dance with children in Christian Education...It should be out in the fall. AO)

The following article is by Teresa Mackraz, East Grand Rapids, Michigan. TERRI'S dance training credits and further activities are: studied at New Dance Group Studio in New York; majored in Dance Education at the University of Wisconsin; studied with Barbara Mettler in a G. R. workshop; has had a liturgical dance group at one of the local churches for several years (high school age); developed an adult performing group giving workshops in the schools during the year (which has been in great demand throughout Kent and surrounding counties); has developed an International Folk Dance Group which has taken off like a firecracker.



CREATIVE MOVEMENT IN THE SCHOOLS

Several years ago I was contacted by the Cultural Arts Chairman of the East Grand Rapids schools and asked to conduct classes in creative movement in the district's elementary grades. The sessions were held once a week, after

gospel traditions into one tale of the New Testament in Today's Story of Jesus (Collins World, \$6.95). This hardbound, classroom-size edition is continuously illustrated by Guido Bertello with sophisticated and intriguing water-color drawings of the events of Jesus' ministry. It is a helpful resource abridged by Edwards from the Good News Bible in Today's English Version (American Bible Society, \$1.90-\$5.45 according to binding) which has to be the best, most accurate translation of the bible usable with children of all ages. Very seldom is it necessary to omit one or another verse of a passage from the Today's English Version translation, although this practice is permitted by the Directory for Masses with Children so long as "the meaning of the texts or the sense and style of the scriptures are not mutilated."

A new two-volume pocket-size edition of the Bible is being distributed in the United States by Paulist Press entitled A Child's Bible (Pan Books LTD, \$3.95 per volume). The Old Testament volume has been rewritten for children by Anne Edwards, highlighting the more familiar tales from the major books which have been rearranged and edited for sequential narration. Shirley Steen did the translation for the New Testament volume which is an attempt to combine the gospels, Acts and Revelation into a novel-length story. The limiting feature is the small unpliant binding which restricts its use among larger groupings of children.

The final piece which gives shape to our puzzle is the Directory's request for the various National Conferences of Bishops to prepare lectionaries for Masses with children. No official publication of a lectionary has been authorized by the American Conference, unfortunately, but a couple unofficial entries in this arena have found their way into religious goods stores in the last few years.

The first entry was submitted by Paulist Press in 1974 with John Behnke's A Children's Lectionary for Cycle A (\$8.95). The value of Behnke's resource is his extensive commentary on the Sunday read-

ings and his careful, simple and practical suggestions for developing the scripture themes in celebrations with children. His biblical translations were too free and filled with contemporary jargon for the American bishops to allow the official "lectionary" term to be attached to his resource, so his secondentry from Paulist Press for Cycle B and Cycle C are two editions entitled A Child's Book of Sundays (\$9.95 each). These books follow the same format as the first entry and still use an overly-simplistic wording for proper fidelity to the original intention of the bible writers. Children's liturgists should not avoid these editions if they seek to discover, as Behnke's commentaries provide, creative ideas for celebrating the Sunday readings.

The other unofficial entry in the lectionary contest is Aldo J. Tos' Lectionary for Children's Masses (Pueblo Publishing Company, \$11.00), which employs the New American Bible translation for use with children on Sundays and feasts of the liturgical year. The format is entirely too sophisticated and complicated for younger children, especially the musical settings suggested for the gospel and responsorial verses. No valuable attempt to simplify the Sunday readings for children has resulted in Tos' work. Unfortunately this beautifully bound edition missed the point of the Directory's challenge.

The pieces to our puzzle do not give a short and simple answer to the question before us. But they do shape together to remind us of the responsibility entrusted to leaders of children's celebrations. Careful planning necessitates the leader's assessment of children's abilities with regard to hearing the Word of the Lord.

With younger children, the Word should be proclaimed in simple language and in an exciting manner eliciting the involvement of the young listeners. As children grow older, they also grow in their ability to make the Word of God their own. Opportunities should be given these children to perform the Word of God dramatically and meaningfully.

question. It is a question which every serious planner of liturgical celebrations with children must answer with careful consideration. It is a multi-faceted question which seeks to determine the appropriateness and effectiveness of proclaiming the biblical Word of God to young children in the context of liturgical celebration.

No single answer can fully solve this puzzling question. But a combination of expert discoveries can be molded to shed light on the puzzle and assist in piecing together helpful hints for leaders of children's liturgies.

The first puzzle piece comes to us from the expert in early human development, the child psychologist. Studies in childhood growth have yielded observations which every children's liturgist should carefully consider in preparing celebrations with young children: Youngsters are 1) egocentrists, thus they need to be the focus of attention; 2) imitators, thus needing human models and activities to copy; 3) activists, thus requiring bodily movement; and 4) verbalists, thus the necessity for allowing and encouraging their spontaneous comments.

This first piece to our puzzle suggests that reading the tales and stories of the Scriptures to children is appropriate and effective when the youngsters actively participate in the proclamation. Spontaneous dramatization (even dance) can actively involve the young participants if the leader selects some children to perform the events of the bible story as it is read aloud. For instance, the reading of Jesus' Parable of the Good Samaritan can be very effective if children are selected to perform the actions of the traveller, the priest, the Levite and the Samaritan as the tale is read from Luke's gospel by the celebration's leader. No rehearsal is needed in this setting.

When a more polished performance of a bible story is desired, for instance at a school Mass prepared by one of the homeroom classes, teachers can rely on some excellent resources for biblical dramatization with children.

David Gamm's Child's Play (Ave Maria Press, \$3.95) provides clear, yet simple scripts for performing familiar episodes from the books of the Bible. Gamm has prepared fifteen dramas for intermediate and junior high levels complete with preparatory discussion guides, ideas for resourceful costuming, practical staging directions and notes for corresponding the plays to the cycle of readings during the liturgical year.

The Directory for Masses With Children (Sacred Congregation for Divine Worship, 1973) contributes the second piece to our puzzle. The authors of this official church document have carefully analyzed the ability of children to be involved in the reading and explanation of the Word of God at Mass. Calling for adaptation of Scripture to the capacity of children, the Directory's writers summon leaders of Masses celebrated with children never to neglect choosing a biblical reading as part of the liturgy of the Word.

This directive, however, allows for great flexibility: 1) if the assigned readings can be understood by children only with difficulty, it is permissible to choose only two or even one reading, so long as the gospel is never omitted; 2) if all the assigned readings seem unsuitable for children, it is permissible to choose alternate biblical readings appropriate to the liturgical seasons.

What is suggested, therefore, by this second puzzle piece is the leader's freedom in selecting alternative biblical passages or translations for reading with children. Of all the available children's bibles, one of the oldest and most revered editions is the The Child's Story Bible by Catherine F. Vos (William B. Eerdmans Publishing Co., \$9.95). This sensitive and carefully chosen wording of bible tales has recently been revised and is now illustrated colorfully and provocatively by Betty Beeby. Its cloth binding makes it a practical, easy-to-use resource, although its lack of indexing limits the quick finding of less familiar passages.

David L. Edwards has combined the four

chapter devoted to Let the Children Enjoy Creativity. It offers to teachers and directors of choirs many ideas to work out with the young. "One of the best places to introduce rhythmic interpretation of religious ideas is in church schools where children may enjoy imaginative and active art expression". She goes on to offer suggestions from teachers about very simple movements connected with hymn singing giving a child release from the conventional procedure of sitting still. "Children enjoy combining action with singing. Beginners like to move in a circle holding hands like the traditional circling pattern of the carols.

"Children like to interpret ideas or stories with rhythmic patterns. This may be close to pantomime, but differs in that simple expressive motions are repeated in rhythmic variations and give the child a satisfying release. In a most simple form, a 'thank you' prayer can be expressed, not with sentences alone, but by symbolic movement initiated by one of the children and imitated by others...Children are absorbed when they take part in dramatic action. Parables can be interpreted through this art form..."

Historically, sacred dance for youth is not a new idea but a renewed idea. Lagergreen in 1878 was attending the Mass in the Cathedral at Seville, Spain and records: "Ten choristers, dressed magnificently as pages of the seventeenth century. Standing before the high altar, first they dropped on their knees, then they rose and sang a curious melodious song; then they put on hats, divided into two groups, and stepped backward and forward, making figures and singing, sometimes accompanying themselves with castanets. 'The dance'...lasted about a quarter of an hour and made a very remarkable spectacle. The deep reverence of the spectators emphasized the strangeness of the performance." (Paraphrased from a "Time to Dance" by Margaret Taylor).

"Johannes Boemus, in 1520, tells of Christmas Eve dances in the churches of old Franconia: 'With what rejoicing did not only the priests, but also the people,

celebrate in the churches the birth of Christ...They placed on the altar a doll representing the Christchild, after which the boys and girls hopped a ring dance around the altar.' Later, in the sixteenth century, when the Resonet was sung at a vesper service, small boys hopped up and down and clapped their hands to show their joy at the birth of Christ. Another dance-carol, 'Dance of the Child Jesus', was held at Roquebrussanne near Brignoles, and the dance was continued up to the twentieth century. Little babies took part in it, especially those who were retarded in learning to walk..."

Many have written about sacred dance for youth: "Time for Wonder" and "Time for Discovery" by Margaret Fisk Taylor; "Using Movement Creatively in Religious Education" by Pat Sonen; "Lord of the Dance: an Approach to Religious Education" by Violet R. Bruce and Joan D. Tookes.

Sacred Dance for Youth is an ancient ritual, a traditional carol or a now religious movement. And the Youth play a major part in all of it, whether it be a production of Doris Humphrey's "Shakers", or fresh movement, almost improvisational, to Berlinsky's "Burning Bush" based on the Moses episode.

There is a special section for Youth in the Sacred Dance Guild and in the Sacred Dance Guild NEWSLETTER, wherever you live. There are many churches that have a special Student Sacred Dance Choir.

Rev. Dick Hilliard feels the reading of Scriptures to children is effective when the youngsters actively participate in the proclamation. This article is from Worship times, Volume 1, No. 2, Spring 1979, Resource Publications, P.O. Box 444, Saratoga, CA 95070



KID'S KORNER

"HEAR THE WORD OR KEEP IT?"

To read or not to read: this is the

....ABOUT THE CHURCH? The church is
 God's house.
 We have happy times at
 church.
 This is my Church.
 God's helpers work here.
 We learn about God at
 Church.
 I can help at Church.

...ABOUT HIS HOME? God gave me my home.
 God gave me my mother,
 father, brothers and
 sisters.
 God gave me my grandpar-
 ents and other relatives.
 I can help at home.

....ABOUT PLEASING GOD? God wants me to
 be kind.
 God wants me to share my
 toys.
 God wants me to love every-
 one.
 God wants me to obey my
 parents.

....ABOUT REACHING OTHERS? God loves all
 the children in the world.
 Some children do not know
 about God.
 I can pray for those chil-
 dren to come to God.

Toni' Intravaia, teacher of Creative
 Dance for Children, as well as teacher
 of Ballet and Modern Dance for all
 ages, and editor of the Sacred Dance
Guild Journal, had this article pub-
 lished in Junior Keynotes, Spring Issue
 1977, National Federation of Music
 Clubs.

THE YOUTH AND SACRED DANCE
 by Toni' Intravaia, Illinois Dance Chair-
 man for IFMC and Editor of the Sacred
 Dance Guild Newsletter.

Youth has always expressed in movement
 his feelings, but perhaps he has not been
 aware that sometimes these expressions
 were spiritual in nature. He was aware
 in early times for all things natural
 were connected with the spiritual; today

we have returned to things natural so
 the young are again very closely connect-
 ed with things spiritual.

Margaret Taylor Chaney records in her
 book "A Time to Dance" the following:
 "Symbolic dance has deep and valuable
 spiritual meaning for youth as well as
 for adults. A stronger base for loyalty
 to the church is established through
 consecrated participation than is pos-
 sible solely through intellectual dis-
 cussion of belief. Instead, of 'knowing
 about prayer' the young people can 'ex-
 perience praying.'

"They feel that they 'belong' to the
 church. Instead of sitting in the pew
 and looking on, they have a place of
 significance to fill. The adult wor-
 shippers recognize them as instruments
 of expressive revelation. So, the young
 people experience the deep fellowship
 that comes with belonging to a group
 which is earnestly seeking the highest.

"In adolescence, when there are many
 crises and frustrations, the relating
 of movement with great music releases
 tensions and fosters emotional stability.
 Similarly, when adolescents feel in-
 adequate and resentful, release through
 dramatic movement comes to their aid.
 They may move to strong, discordant
 music as they act out their intense re-
 actions to life. Creative expressions
 start with a sense of reality and grad-
 ually extend to a sense of relatedness...

"Whatever man enjoys he progresses in
 and learns more readily. Religious growth
 becomes arrested for many people because
 they do not have stimulating avenues to
 spiritual understanding. Young people
 enjoy being in a movement choir partly
 because they do not feel self-conscious
 or conspicuous; they belong to a group
 that is like an a cappella choir in its
 sensitivity and responsibility. The
 balance of individual importance and
 group effort is a door to further
 creative achievement and group inter-
 action. Such an art experience is not
 a pastime for youth, but basic training
 for Christian citizenship..."

"The Art of the Rhythmic Choir" by
 Margaret Taylor Chaney has a whole



By all means, the Word of God should not be kept as a lamp under a bed. It should be announced for all to hear, each according to one's abilities. Let us allow children to hear us read the Word of God creatively so that they may come to keep it and cherish it as their very own.

MARGARET TAYLOR CHENEY, author, teacher, dancer is the last of the contributors. She is known throughout the United States and Canada for the enthusiasm and imagination she evidences in her workshops, lectures, articles, and books. Among the books she has written are: "A Time to Dance: Symbolic Movement in Worship", "Creative Movement: Steps Towards Understanding", "The Art of the Rhythmic Choir" and "Dramatic Dance with Children in Education and Worship". She has quoted from the latter for this edition.



---of tension or insecurity, and he may be used to small and repressed movements ...Children who are retarded find a natural and free use of movement to express their ideas and feelings...Children who are disturbed find release and can communicate in more depth when they are free to use dramatic movement....

"The book assumes participation by boys as well as girls. The boys appreciate having the leader be a man or the assistant, a man or older boy....A good leader encouraging boys to do meaningful and strong actions, is effective, however, whether the leader is a man or a woman....

"Eight and nine-year olds are restless and need movement. They are becoming aware of their environment and need creative and active ways to drain off frustrations, to adjust to new perspectives, and to recover their balance over and over again. Movement is one of their prime methods of readjusting themselves to their environment.

"...Creative movement should always be called 'dramatic activity' or 'dramatic movement,' not 'dance'--because it is simpler than what is considered dance --and not 'rhythms'--because that term is often associated with activities of younger children, such as rhythm bands. Boys, as well as girls, are not afraid to experiment with 'dramatic activities' and they are keen discoverers of ways to communicate through action....

"Individual creative dramatic movement evolves naturally through:

1. grasping an idea with imagination
2. portraying the idea by assuming a total dramatic posture as in 'playing statues'
3. intensifying this dramatic portrayal by more contraction, more extension, or more of an angular twist
4. including active movement to prolong to try variations, or to alternate with contrasting movements....

"The child who is not readily verbal needs opportunities to communicate through dramatic action...The highly verbal child is often tense, and overtalkative because

"The child in this age-group wants to discover--to discover himself, to discover for himself about life that affects him, and to discover in his own way. There is no 'right way' to discover; there are as many ways as there are children participating....

"Psalm 150 is full of action and music. Children of this age can study pictures of early Hebrew processions and of the musical instruments that were carried in these processions. Sometimes the junior highs will help them to make these instruments out of plywood by using a jigsaw to cut long slender trumpets, disks for cymbals, and semicircular, lyre-like harps. The children can string the harps with cord or twine and gild them with spray gilt. Four of each instrument could be made so that quite a few of the boys can lead the procession with them.

"César Franck has written a dramatic arrangement for Psalm 150 which could be sung by a high school or adult choir and tape-recorded for the accompaniment of the children's procession. The children can clap the beat and then walk with a joyous and expectant stride....

"Ten-and eleven-year-olds are eager to understand more about themselves as individuals and also to understand more about others around them, and they are intrigued with people of other races and nationalities. They are much more interested in working as a group than the young ones.

"Also at this time they are preadolescents who are in the stream of adolescent consciousness. They dream of themselves in a new way; they are becoming aware of their inner self. To gain a sense of assurance at this time will undergird them in their adolescent years. To sense God's power and God's acceptance of them as they live each day is the strong base for more complex understanding of life. To work together as a group--sharing discoveries, experimenting, grasping new insights--strengthens their sense of relatedness in the adventure of living. As they explore the use of dramatic and symbolic movement, they grow in these various areas....

"The ideas suggested here for 'Ezekiel Saw the Wheel' need not be followed, but are presented as a creative experiment with children of this age.

Perhaps Ezekiel saw some flying saucers a few thousand years ago! Who knows? At least in his vision he saw 'a wheel within a wheel' (Ezek. 1:16).

The group divides into one outer circle and one inner circle. Those in the outer circle join hands and move to the right, stepping on the main beats as italicized in the first line of the refrain below. Let them clap their beat before they step to it. Those who form the inner circle are joined together by having each one face left and rest his right hand on the right shoulder of the person ahead of him. Those in the inner circle take light, small steps on the ball of the foot, moving twice as fast as the outer circle. Let them clap the beat. These contrasting speeds of steps are continued through the refrain

There is also the contrast of the outer circle moving to the right and the inner circle moving to the left. Here is the refrain:

Ezekiel saw the wheel, 'Way up in the middle of the air,

Ezekiel saw the wheel, 'Way in the middle of the air.

And the big wheel moved by faith, and the little wheel moved by the grace of God,

A wheel in a wheel, 'Way in the middle of the air.

This this stanza follows:

Some folks like to sing and shout, 'Way in the middle of the air;
Before six months, they'll turn out "Way in the middle of the air.

"At the start of this stanza everyone in both circles faces the center standing still, but clapping hands. During the second half of the stanza, those in the outer circle step forward to form the pattern of the former inner circle; those in the inner circle turn out to become the outer circle. While they are changing places, they continue to clap. This time those who had been in the outer circle find that it is a bit more complicated to be in the inner circle. At the start of the refrain again, they should be ready to place the right hand on the right shoulder of the person to the left. So the whole refrain is repeated.

"Another stanza is suggested as one for the changing of circles:

Let me tell you what a hypocrite'll do,
'Way in the middle of the air,
He'll talk about me, and he'll talk about you, "Way in the middle of the air.

"All cap as in the previous stanza (not refrain), but as they turn to exchange, they can emphasize 'me' and 'you.' Yes, even fifth- and sixth-graders know the aggravating experience of being talked about--often unfairly. So why not drain off this aggravation with singing and clapping as everyone changes places, perhaps grinning at whomever they pass. Off to the refrain again!

"This group pattern may seem to be more fun than educational. True. But children need to feel that they can enjoy doing things together and need to have fun together. Too often religious emphasis

Bach. The piece was choreographed by the older C.D.T. dancers, Kim Newsom and Cheryl Pate. The first use of this piece was in the sanctuary of St. Nicholas Catholic Church, at a special Children's Liturgical Service. St. Nicholas has used this company before to enhance the readings of the liturgy, inviting the children at the service - aided by the dancers - to participate more physically in the service, following the example set by the dancers. These dancers also were part of the outdoor Whitsunday Celebration at King's Grant Presbyterian, dancing several times during the continuous celebration so that all the observers and other participants in other areas of the courtyard could share in each others offering.

A sacred dance workshop will be presented by Judith Hatcher, aided by C.D. T. members, to introduce those interested in using dance in worship to its possibilities. She has conducted similar segments and all-day workshops in Berkeley, California, Portsmouth, Virginia, and Fredericksburg, Virginia. C.D.T. dancers have also participated in services at United Foundry Methodist and St. Hidan's Episcopal in Virginia Beach.

*

Logos - - - - -

From Tinka Tarver: This design came from playing around with the letters SDG and they fell into this flowing form which seems to symbolize movement, water, spirit--a living and alive thing. It is held in the mouth of the dove for it is by God's power and action in this world today that we exist. The life of the SDG must be born of the spirit and flow from the source...It also resembles an olive branch in a dove's mouth - peace. May we bring peace and new life to this world! I feel it has lots of possibilities and states what needs to be said, and it states it symbolically - which is what dance is all about!



“Praise His
name in the
dance.”

Psalm 150

Ten folded cards, blank interiors, \$3.00, design by Rhonda R. Rosenblatt; Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsburg, Pennsylvania, 18301.

(See the following page for
more Logos!)

Logos by, Marilyn McComb, Connecticut:

a double edge might be good
especially for jewelry

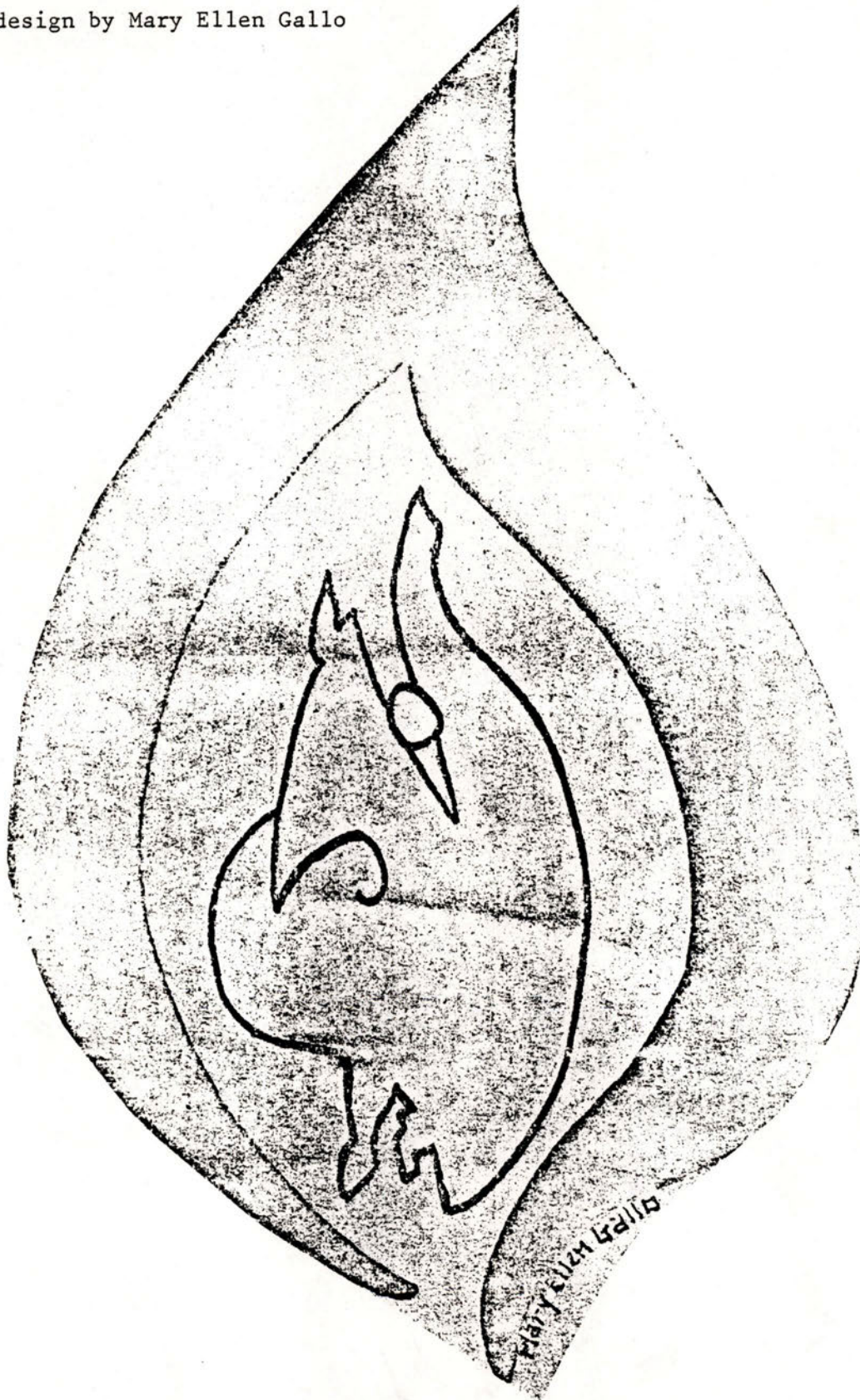


Sacred Dance Guild

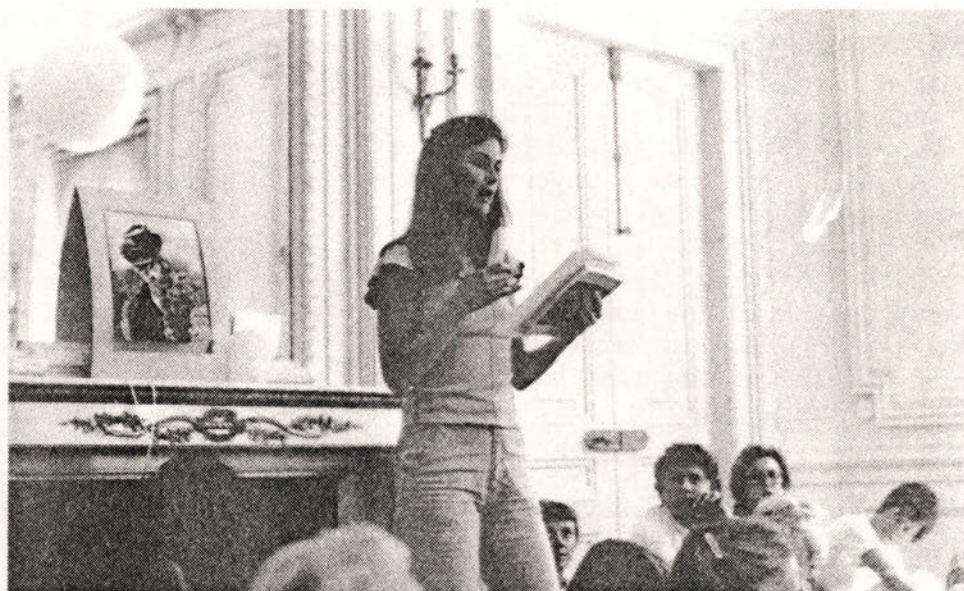


Sacred Dance Guild

Logo design by Mary Ellen Gallo



Carlynn Reed
SDG President



THE SACRED DANCE GUILD
invites you to the 1980 JUNE INSTITUTES..

Beverly, Massachusetts
Denver, Colorado

(See the Insert!!!!!!)

BE ON THE ALERT FOR:

1. New Officers!!!! Congratulations!
2. Letter from the PRESIDENT
3. First edition of the JOURNAL
and continuation of the
NEWSLETTER, in one edition.
4. PHOTOGRAPHIC story of the
1979 June Festival.
5. Survey Designed to Reveal Congrega-
tional Attitudes Toward Dance in
Worship -- DUE BY NOVEMBER 25!!!!
6. We need your contributions for the
CRITIQUE in SACRED DANCE - our
main emphasis for the Winter 1979-80
edition! Begin now to collect
material.

Deadline dates for Journal items:

Fall Issue - August 15

Winter Issue - December 15

Spring Issue - March 15

FROM THE PRESIDENT:

On Tuesday, June 19 at 9:00 a.m., just a few hours before I was to leave for our SDG Festival at Endicott, I received a phone call from a woman whom I have never met in person, a member of the SDG who lives in the midWest. She called simply to inform me that I and all participants in our Festival had been and would continue to be in her prayers all that week. She went on to say she felt strongly that this indeed was going to be a glorious Festival in which the Lord was going to do some wonderful things. I had already sensed that myself and it was a gift from heaven to receive her phone call to confirm it. I left for Endicott on the wings of her prayers.

At the end of our Festival on Sunday, June 24 at 2:00 p.m. as everyone was making their preparations to leave, one gentle man (I separate the words to emphasize his quality of life) approached me, took my hands in his and almost awkwardly as tho' trying to remember a prepared speech said to me, "I really enjoyed the Festival. I think you'll make a good President. And - you've got lots of support." With that we hugged and he disappeared. That moment became for me the other half of the gift that I re-

ceived before I left. It was like two book ends, simply and elegantly holding together a treasure.

A "treasure" is how I would describe those precious five days in which I experienced SDG Festival '79. Of course, to be with about 120 people (does that number ring a bell with anyone?) who have committed their lives to the Lord, who have come to a place to stretch and grow and learn new ways of praising God -- must result in the Holy Spirit being manifest -- often in surprising ways. The Festival was one long banquet with each serving a delight and a feast in itself.

It is a privilege to serve a group of people such as you, in the capacity of President. I commit myself to you and will do what I can to sense the Lord's leading for all of us in the SDG.

Someone said to me at the Festival that the leadership of the Guild needs to be more open in communicating what is going on in the Guild -- that members feel left out. I'm sorry about that and we will try to do better. We do have an excellent Recording Secretary in Dana Schlegel who writes very full minutes of meetings and that should be somewhat of a help. In my "Letter From the President", I will try to keep you abreast of the current issues with which we are dealing. I also invite anyone to write any of the officers with questions, suggestions, or comments you might have. Also, I have started a file on people who have offered to serve the Guild in some capacity in the future. Please let me know if this is your desire as well.

Current issues with which the Board is concerned are: 1. SDG Logo. There are some samples in this Journal on which we would like your opinion. Please let me know. If you have some logo suggestions, send them to Toni' for the next Journal. My goal is to have the logo designed this year and available in jewelry and stationary by June '80.

2. By-Laws. We would like this year to tighten up what we have and put them in

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PRAISE THE LORD!!!!!!!!!!!!

write us a recommendation.) _____.
 Send application to: Maxine DeBruyn,
 Box #76, Zeeland, Michigan 49464

ATTENTION: ALL SDG MEMBERS*****

Back issues of the SDG Newsletter are
 available from the EDITOR at \$2.50 each.

ATTENTION: ALL SDG MEMBERS*****

SPECIAL NOTE TO MEMBERS:

Since the SDG Journal is under bulk
 mailing No. 127, it is important that
 any change of address be sent to Sally
 Alderdice early, since no bulb mailing
 pieces are returned for re-sending.

WORKSHOPS - COMING
 EVENTS

I

November 4, 1979: The Jubilate Dancers
 join with Hope United Methodist Church
 Choir and Rev. Alton Brown in worship
 at 9:00 and 10:30 A.M. services. The
 address is 5101 South Dayton Street,
 Englewood, Colorado 80111.

II

December 9 & 16, 1979: Tentative dates
 with Thornton United Methodist and Golden
 Presbyterian Churches. Program will be
 "Day for Dancing" by Lloyd Pfautch.

III

Creative Movement Workshop for Children.
 A movement happening for Children in
 2nd grade sponsored by Greater Grand
 Rapids Dance Council - an educational
 enjoyable opportunity for children to ex-
 plore movement in time, space and force,
 using the body as an instrument of expres-
 sion. To engage this program for your
 school, call 949-7339 for further details
 by Kaleidoscope, the group that present-
 ed "What Moves the Dancer."

IV

The Parish Resource Center, with the
 support of the Eastern Pennsylvania
 Chapter of the Sacred Dance Guild, is
 conducting Dance Workshop led by Robert
 Yohn on Saturday, November 10, 1979 from
 10 a.m. to 3:30 p.m. Mr. Yohn, a
 professional dancer, choreographer, and
 workshop leader in sacred dance will
 help men and women who want to intro-
 duce sacred dance into the worship ser-
 vice and individuals and chors who
 already are using liturgical movement in
 their churches. The workshop will be fo-
 cused on the elements of dance compo-
 sition for liturgical movement in the
 worship service. The goal of the work-
 shop is to help individuals "make
 dances" under the guidance of an exper-
 ienced choreographer and hopefully to
 have a semi-finished dance to take back
 to one's own church. Mr. Yohn will help
 to a) bridge the gap between what we want
 to say and how to dance it; b) give variety
 to movement; c) use effectively dynamics,
 rhythm, and different levels in space;
 and d) avoid choreographic errors.

The fee for the workshop will be six
 dollars for Sacred Dance Guild members
 and subscribers of the Parish Resource
 Center. All others will be charged eight
 dollars. Participants should bring brown
 bag lunches. Tea and coffee provided.

The workshop will be held at the Highland
 United Presbyterian Church, 1801 Oregon
 Pike, Lancaster, Pennsylvania. For fur-
 ther information or to register contact
 the Parish Resource Center 555 West James
 St, Lancaster, Pennsylvania or call
 717-299-1113.

V.

1979-80 Workshops to Feature Denver
 Sacred Dance and Music Leaders:

"Dancing Through Advent" will be the theme
 of the Fall Workshop sponsored by the
 Rocky Mountain Sacred Dance Guild on Sat-
 urday, October 27. Featured as workshop
 leaders will be well-known Sacred Dance
 Directors of the Denver area in folk,
 jazz, contemporary, and classic mediums.
 The activities will center on making

worship a life experience for all participants through dance and will feature resources for sacred dance history, bibliography, dance for children, and congregational movement.

"Music to Enhance the Dance" will feature Mary Ward and Duain Wolfe on Saturday, January 19, 1980. Sacred dancers will have a rewarding experience with these two well-known Denver music directors. Put the date on your calendar.

VI

Two Sacred Dance Guild Festival Opportunities in 1980: At Endicott College, Beverly, Massachusetts June 18-22, 1980: Carla DeSola and her Omega Dance Company. At Colorado Women's College, Denver, Colorado: July 16-20, 1980: "Expanding Our Sacred Dance Horizons from Bondage to Freedom" with leadership by Connie Fisher, authority in Old Testament Dance, and Sylvia Bryant and Letitia Williams, specialists in Black Sacred Dance, and others.

VII

Go Further West, Go Further West:
SUMMER COURSES AT PACIFIC SCHOOL OF RELIGION: If you are coming west to The Sacred Dance Guild Festival at Denver, Colorado, July 16-20, 1980, plan to continue on West to Berkeley, California and take a Sacred Dance week long course or one day workshop the end of July or first week of August at Pacific School of Religion. The new classroom building at Pacific School of Religion is fully equipped for dance with a fine 30 foot by 25 foot wooden suspended dance floor. The P.S.R. library has a complete collection of books and articles on Sacred Dance (The Margaret Taylor Dance Book Collection). And Doug Adams will be in Berkeley to welcome you. To receive a full description of Summer Dance course offerings at Pacific School of Religion, write to Doug Adams at Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. All courses are fully accredited with 2 units of credit for the one intensive week course. If you also wish to receive information on the complete regular year M.A., M.D.,

and Ph.D Programs in "Religion and Dance" at P.S.R., also request that from Doug.

THE GUEST COLUMN (Judith Hatcher, Virginia Beach, Virginia, wrote an article for the Newsletter on Ballet for Sacred Dance. This was followed by an article Ballet as Bad Theology by Karen McClintock, Santa Rosa, California. Now, Judith Hatcher replies.

In response to "Ballet as Bad Theology", Miss McClintock is quite right in many aspects. The traditional ballet forms of pretty poses, pointe shoes, tutus and tiaras will not reach those looking for answers to "pain, brutality, suffering and death." There are forms of ballet that will, though. Ballet can be and is also "earth-bound and earth-sprung." It is a dance of the world, not just a dance above it. Miss McClintock seems to have focussed in on one type of ballet - that of empty poses, and one type of message - that of pain and suffering. Let us remember that there are many types of ballet, modern, jazz, mime, etc., some of which are suitable for dance worship and some of which are not. Let us remember that there are many messages, both of earth-bound pain and of earth-escape resurrection. Let us not divide dance into segments, labelling some segments as "good" and some as "bad", but let us instead look at dance holistically so we can open-mindedly choose the best, i.e. the most appropriate, vehicle for our message.

Dance is-

The creation and the fall and the rising
Holy of our Maker

Heavenly and Earthly

Open-eyed, Open-eared, Open-hearted,
Open-minded

Able to experience our mortality and
our immortality.

Agape,
Judith Hatcher.

Minutes of the Sacred Dance Guild
Board Meeting, Saturday, May 5, 1979,
Shelton, Ct.

Present: Carlynn Reed (President), Dorothy Johnson (Treasurer), Joan Sparrow (Corresponding Secretary), Jary Yoos (Financial Advisor), Carla DeSola (Board Director), Robert Yohn (Board Director), Ruth Anne Rude (Regional Director: Eastern Penn.), Susan Gunn (Regional Director: New York). Recorder for the meeting: Dorothy Johnson.

All had received a letter from Doug Adams officially stating his resignation as President of SDG which was accepted. The meeting was opened with prayer by Carlynn for guidance in our discussion, decisions and for God's vision in the future of SDG.

OLD BUSINESS: The minutes from the Endicott meetings were reviewed. Special considerations included:

1. Publications: We are grateful to the Sharing Co. for publishing so many books on sacred dance. It was suggested that the SDG Kit should include the book "And We Have Danced" by Carlynn Reed plus a flyer on available publications. As an aside it was also suggested that the phone numbers of Board Directors and Regional Directors be included on our Brochure.

2. Financial Report: As of 5/1/79: Checking ACC't. \$1163.68, Endowment Fund \$974.34.

3. Report on Festival at Colorado Women's College, July, 1980: Theme is "Dancing our Roots". The planning is on schedule and we are excited about the prospect of a festival in that geographic area. Special thanks to the Colorado planning committee and Gloria Castano for her guidance.

4. Logo: A decision on a logo is necessary. Jary, Bob, and Joan will pursue ideas for consideration at June meeting.

NEW BUSINESS:

1. Endicott Festival 1979: We look forward to the festival and are grateful to Gloria and all on the planning committee who have developed this event. The Board instructed the planners to find a solution

to the "chapel" problem for our Sunday morning service. The main problem is that the chapel may not be used until it is dedicated which will take place after the festival. There are other concerns regarding the chapel which necessitate finding an alternative which is suitable for worship and dance. Procedure regarding Festival monies: The Festival treasurer keeps a separate account and sends copies of the financial report to the President and national Treasurer when the books are closed. The balance of the festival acc't is deposited in the General Fund. Board Meetings at festival: If possible, schedule one before the festival program starts. Schedule a board meeting which specifically relates to the work of Regional Directors. Schedule Wednesday Dinner so that people eat together according to regions with their Regional Director. Schedule lunch on Thursday for Reg. Dir. to eat at one table. The consensus was that late evening sessions are hard on most of us after a full day, and that time must be provided for the various groups to meet for business and projection for the future.

2. Regional Directors: There is some ambiguity as to whether or not Reg. Dir. are voting members of the Board according to the By-Laws. A strict reading of the By-Laws suggests they are not - this needs to be tagged down definitely. Alice Rader has resigned as National Director of Regions. We commend Alice for her dedication and energetic work, and wish her well in her future endeavors.

3. National Program Director: The work load has escalated as the SDG membership has more than doubled in recent years. Serious thought must be given on how to facilitate the work of the Nat. Prog. Dir. Gloria is to be commended for her innovative and dedicated work. It is felt that she needs to be readily available to members at festivals and not have to be concerned with expediting the minute details of the event. There is a great need for more support help for the Nat. Prog. Dir. and several other key positions. We rejoice in the growth of SDG but must find ways to function more efficiently.

4. Editor and Journal: Again, Toni'

was lauded for her steady and magnificent work. It was clarified that although the Journal would now have a thematic format, there would still be a section on reg'l activities and news items. It was suggested that besides the 3 Journals there be other 1 page announcements re workshops (often it is too late by the time the Journal comes out.) We need to think through some better means of communicating up-coming events. The question was raised as to whether or not we need to have addresses on a computer to facilitate mailing. This may be something to consider in the future. The financial arrangements with The Sharing Co. should they publish the Journal need to be clarified. The importance of selling back issues of the Journal was stressed.

5. Festival Development: Everyone is urged to contribute ideas for future festivals. Suggestions included: 1) Encourage regions to develop festivals. The Nat. Prog. Dir. would co-ordinate. 2) When having 2 festivals could possibly do the same program at the 2 sites in the East and West. Local leadership sessions would change while the national resource people remained the same for both festivals.

6. Money Grant: The application submitted by Kay Seivard was not accepted. She is going to re-apply. Kay had several ideas for visual documentation of Festival '79: a) a color slide show with a sound track, 23 minutes: \$500 plus room and board. b) black and white video of Saturday and Sunday events: \$1000 - \$1500. c) color video of Sat. and Sun. events: \$2500. It was decided that since the Festival had already hired Julie O'Neil to take pictures it would be somewhat redundant especially financially to accept Kay's suggestion. The ideas, however, are excellent and will be considered for future festivals.

LONG RANGE PLANS:

1. Consider ways to expedite mailing -- possibly computer? Dot Johnson will write Sally Alderdice about this.

2. Do we foresee the need for a National Office, a clearing house? Possibly a salaried executive secretary, resource person, or an archivist? What is realistic within our budget?

3. There is a substantial need to develop theological awareness among our members. There should be teaching time at the festivals, especially on various theological approaches. Doug Adams has graced us with his prophetic spontaneous messages in the past and we need to build on that. This year David Reed will be giving a teaching on the "renewal movement in the church and its contribution to the field of sacred dance.

4. Counselling and spiritual nurturing: time should be set aside for meeting spiritual needs specifically. Prayer should undergird the entire festival. Opportunities should be provided for traditional prayer groups and for movement prayer groups. It was suggested that one of our members who is perhaps a minister could take on the responsibility of "chaplain".

5. Enlist the wisdom and guidance of the Advisory Board in specific ways. Keep them informed and invite suggestions.

6. We can always improve our communication especially within area regarding workshop information. Chapters will be more organized to do this, but all regions should somehow be publicizing what is going on in their area.

7. Professionalism: SDG has expanded and reached a professional status. We have seen organizations such as American Dance Guild and Dance Therapy Assoc. develop into large organizations. With this growth comes the necessity for evaluation, goal determination and businesslike practices. In light of this we felt we should, a) maintain an ecumenical organization on a firm foundation; b) determine the logo; c) clarify functions of all parts of our whole; d) make future decisions with a concern for long range ramifications.

8. Chapter development: determine relationship of national structure and chapters. Two options are, a) national is an umbrella over the regions, b) independent regions feed into the national. The dues structure can be a reflection of one philosophy or the other;

e.g. who collects the dues: National or chapter. It was suggested that for all future chapters one set of flexible by-laws be considered. It was noted by Jary Yoos that the present chapter by-laws are allegedly in violation of national by-laws, Art. X Section 4 which states that the Membership Director collects the dues and gives to the Treasurer. If there are any changes on this we have to report to the IRS. Action may have to be taken to either amend SDG by-laws or ask chapters to amend theirs to agree with national by-laws. If the chapters prefer to collect, each may have to apply for a tax exempt number and report to the IRS. As Jary well knows, this is complicated. The decision was made to consult an attorney regarding the by-laws situation.

9. Dues: concern for need for funds to operate in a professional way, to expand, to develop new facets of the program without discouraging membership. There must be careful research and discussion on this over the next year.

Meeting adjourned. Note: All of the board members were pleased with the meeting in every aspect. We had time for "dreaming" and for thorough examination of concerns. Although it was a long day of constant thought, the time passed very quickly. Carlynn had prepared delicious food so the fellowship was most enjoyable. We are so grateful to previous leaders for bringing the organization to this point. We look forward to stimulating programs and growth in regions and in each one of us as we trust God for guidance and energy to carry out His plan in our lives.

Respectfully submitted,
Dorothy Johnson

*

Minutes of the Board of Directors Meeting
Thursday, June 21, 1979, Endicott College,
Beverly, Ma.

The meeting was opened by Pres. Carlynn Reed at 10:30 p.m. in the Library of Tupper Hall. Prayer was offered by Marcia Murray.

Present were: Officers: Carlynn Reed, President; Doryann Duncan, Vice President-elect; Dana Schlegel, Recording Secretary; Joan Sparrow, Corresponding Secretary; Joan Huff, National Publicity Director; Jary Yoos, Financial Advisor; Sybille Volz, Helps & Guidelines Director; Gloria Castano, National Program Director. Board of Directors: Judith Rock, Robert Yohn.

Regional Directors: Betsy Ball, Eastern Pa.; Marcia Murray, Western Pa.; Suann Ferguson, Alabama, Mississippi; Virginia Shuker, Florida, Georgia, South Carolina; Susan Cole, Oregon, SW Washington.

Documentary Project Director: Kay Seivard.

Member: Tinka Tarver.

Order of Agenda

Documentary Project

Kay Seivard reported that video documentation of last year's closing festival service did not take place.

Attempts are being made to secure additional monies for further documentation through a proposal submitted to the National Endowment for the Arts; the proposal was submitted to Washington, D.C. in October. The proposal was reviewed but no money was granted. Reasons: 1) concern over how government may spend taxpayers' money; 2) question on the Guild, i.e. are we a volunteer organization, how professional are we, what are our future plans, in what direction will the Guild be moving next year in terms of finances?

Kay reported on a phone conversation with Dr. Walter Anderson, Washington, D.C., on Thursday at noon; he was most receptive and suggested that we make our first request to the "special projects" division of the National division. He promised continued correspondence with the Guild.

The more immediate need is money to keep the Guild on its feet; the need was further expressed in terms of personnel to handle much of the clerical work, printing, publicity, etc. subsequent to the

growth of the Guild.

In response to Kay's request for direction from the Board, there was a general consensus that Kay proceed as before; a proposal is to be submitted by October with the anticipation of receiving money by June 1980; then Kay is to apply again.

Festival 1981

Tinka Tarver extended an invitation to the Guild to meet at Trinity University of San Antonio, Texas, for our summer 1981 Festival. Fine video-tape facilities will be available to us there. Tinka plans to be on the staff there and will be instrumental in the coordinating process.

Doug Adams' Letter-June 2, 1979

Carlynn offered further explanation of the nature of her communication with Doug after the last Board Meeting; she read portions of her letter -- highlighting the troublesome areas, i.e. are the Regional Directors legal voting members of the Board and can the chapters collect dues in the light of present IRS standards and procedures of the Guild? Clarifications of by-laws is necessary; Carlynn's friend, Tony, would help. 1) Presently defined, the Regional Directors are voting members. 2) Chapters may collect dues after each secures its own I.E. Number from the IRS.

Jary Yoos reported that she is looking into legal service/lawyers available to the Arts -- as Bob Yohn suggested from experience in N.Y.C. There is a lawyer in Boston who is endeared to the Arts; this person or any other lawyer is needed for consultation on our Bylaws and Charter. Such advice pro bono would be most appreciated. Jary will continue seeking contacts.

Discussion followed which sought to clarify--historically--the nature of the by-laws misunderstanding.

Susan Cole expressed the need for greater representation of the Regions through our directors and representation of chapters in decision-making process.

Experiences of the Regional Directors were related as shared at their dinner gathering. There seems to be a general lack of response from regional members, yet each shared many positive experiences and comments as well.

Regarding chapters, it was suggested that a standard form or charter--with built in flexibility--be drawn up for chapters and/or groups seeking chapter status. Such a form would expedite the process and would allow for greater uniformity among such groups within the Guild.

Concern was also voiced on the monies handled by the Chapters. The most common arrangement is presently 40% of dues is retained locally and 60% is sent to the National Guild. The question raised was can the Guild function realistically on 60% of dues in the future? It was also called to the Board's attention that perhaps thru an oversight in the present 4 chapters' bylaws no financial statement from the Chapters is required in report to the Guild.

Future Festivals

1980 Endicott College, Beverly, Ma.
Colorado Women's College, Denver, Colorado
Question was raised concerning the present position and ability of the Guild to maintain and/or support two such festivals --money-wise and in terms of leadership responsibilities. Discussion followed on the great amount of time and energy required to organize and operate the festival. Suggested was the possibility of setting up an office with a salaried person who could handle much of the festival details. Further discussion centered on the consensus that more money is a necessity for hiring of such a staff person and for the operation of annual festivals. Such expenses should be carried more by the general membership thru higher dues and not be shouldered mostly by those attending the festival. There is an absolute need to seek out earnestly donors and beneficiaries "out there" but they need to be reached and contacted.

A motion was made by Marcia Murray and seconded by Suann Ferguson that we pursue

the invitation to go to San Antonio for the 1981 23rd Anniversary Festival. Motion carried by unanimous vote.

Once again there was lengthy discussion on the role of the National Program Director and the need to secure help for Gloria and the committee that so ably assists her.

The resignation of Alice Rader as our National Director of Regions was accepted with regret and with a word of great appreciation for the fine work she has done for the Guild. After discussion regarding the replacement of Alice, Marcia Murray moved that Lindsey Huddleston's name be added to the ballot as National Director of Regions. Joan Sparrow seconded the motion. Motion carried.

This was followed by discussion on the need for staff and committee assistance/assistants and the need to share our time and energy, as well as that information must get feed back to general membership.

Suann Ferguson recommended that the members at the Festival be invited to attend Board Meetings if they so desire.

Carlynn commented on Proposition A on the ballot. Last year it was recommended and voted by the Board that officers be elected to a 2 year term. She explained that this proposition is essentially unnecessary as those who are elected and do a good job in their respective office may be and most likely will be re-elected. A resolution will be sought at the general annual meeting of the Guild.

Logo

Drawings and suggestions for a logo for the S.D.G. were displayed for the Board members. It was suggested that we look at them, study them, and perhaps decide at another time.

The meeting was adjourned at 12:15 a.m. Friday.

Respectfully submitted,
Dana R. Schlegel,
Recording Secretary

Minutes of the Annual Meeting Saturday, June 23, 1979 Endicott College, Beverly, Mass.

The Annual Meeting was called to order by Carlynn Reed, Pres., and she offered prayer to open the session.

Carlynn then donned the gift of a clown suit to be sent to past president Doug Adams from the Guild.

Minutes of the 1978 Annual Meeting were read by Dana Schlegel. The motion was made by Joan Sparrow and seconded by Jary Yoos that the minutes be accepted as recorded. Motion carried.

Treasurer's Report

The Treasurer's Report was presented by Jary Yoos in the absence of treasurer Dorothy Johnson.

Checking Account Balance \$567.93
Memorial Endowment Fund \$1097.73
Dorothy advised to invest an additional \$1,000.00 in a 6 year term certificate/ Her recommendation was accepted and we now have 3 term certificates at \$1,000 each.

A motion was made by Suann Ferguson and seconded by Doryann Duncan to accept the report as presented. Motion carried.

Jary Yoos answered questions regarding the nature of the term certificates and the scholarship monies. Jary requested information on any Guild members who are lawyers or spouses of members who are lawyers; such contact would be most helpful for needed legal advice.

There was discussion on alternative places, agencies, denominational organizations, etc. where to invest monies at higher interest rates.

Membership Report

Joan Sparrow read the report of the Membership Chairperson, Sally Alderdice, who was unable to attend the Festival. Total membership 577, e.e.
Regular - 469 (includes Adv. and Honorary)
Student - 71
Group - 35
Sponsor - 2
Membership now covers 40 states and 3 foreign countries.

National Program Director

Gloria Castano reported on the two festivals for next year-1980:

June 25-29 at Endicott College, Beverly, Mass.

July 16-20 at Colorado Women's College, Denver, Colorado.

She said she has met with the committee for the Denver Festival, and then introduced Doryan Duncan, who offered that the theme next July will be "From Bondage to Freedom" - with Old Testament and Black dance experiences. Gloria also shared the invitation from Tinka Tarver for the 1981 festival to be held at Trinity College, San Antonio, Texas.

Video

In reporting for Kay Seivard, Carlynn Reed stated that additional money for the Guild is a necessity. First priority listed was money needed for video taping for our permanent files. Second was the securing of a grant, the monies of which could be spent for clerical assistance, etc. especially to help with Festival details. Thank you was expressed to Kay for her efforts and expertise in this area.

President's Report

Carlynn began by clarifying her position as Acting President, since Doug Adams' letter of resignation was received and effective in May.

Logo: Carlynn reported that we are not yet at the point to make a decision regarding the selection of the designs presented. She encouraged the Guild members to study the samples carefully, and to continue to make suggestions for the design of an official logo for the SDG.

Carlynn then commended the Board and those who support the officers in the work that is done for the Guild. She followed this with the request for any interested persons from the general membership to serve in any way, in order to help the Board to continue to function in the best ways possible.

Ballot Issues

Carlynn read Proposition B

Marcia Murray made a motion that the suggested dues be approved for the ballot; she then commented that a negative vote on this issue was necessary in order to vote for a greater increase in dues than appeared on the ballot.

Discussion followed on the rate of dues in comparable dance/arts organization; all are considerably higher than those of the SDG. It was felt that an increase of \$1.00 is not nearly enough or sufficient for the ever-increasing expenses of the Guild. Additional comments included the source of revenue from our local areas; individual memberships should be encouraged more than group memberships.

Clarification was offered that members must vote Yes or No to increase dues as appears on ballot before a vote for still higher dues could be taken.

Clarification was also offered on the nature of group memberships and the voting privileges and benefits thereof.

Financial advisor, Jary Yoos, expressed the common sense need for additional revenue. She challenged the Guild to consider the future directions of the SDG in terms of what we wish to have happen and our consequent willingness to support our intentions financially.

Lu Bellamak suggested that a general listing be compiled of churches and locations where Individual(s) and groups might "work" in order to support their own efforts in the Sacred Dance field.

Marcia Murray withdrew her motion with the recommendation that this Proposition be left untouched this year and until the next meeting when a greater increase can be placed on the ballot originally.

Proposition A

This would mean a bylaw change to Article IX Sec. 1. Carlynn commented that this was really an unnecessary change--since

re-election is presently possible for anyone who has served well in the previous year(s). Present bylaws allow for unrestricted length of terms.

With regard to two Festivals and one Festival years, it was suggested that one location be selected as the place for the Annual meeting--in the 2 festival years.

Discussion from the floor was called for. Susan Cole recommended that in the 2 festival years, the latter of the 2 festivals be the time appointed for the Annual business meeting. An agenda meeting could be conducted at the first festival with any votes and recommendations to be forwarded for inclusion in the actual business meeting later.

Nominating Committee

Judith Rock read the slate as it appeared on the ballot; nominees were introduced. It was acknowledged that the name of Alice Rader, of Pa., still appeared on the ballot for National Director of Regions although she had previously resigned from that position. As nominations were called for from the floor, the job description was shared. The name of Lindsey Huddleston was recommended. Lindsey was asked to consider the nomination; further decision making on this was turned over to the nominating committee. This office will be filled by appointment action by the Board.

Susan Cole nominated Patti Williams as Regional Director for Washington. Her name was added to the ballot as a write-in candidate. It was suggested that Patti be contacted and her willingness to so serve be confirmed.

Questions and discussion followed concerning this as well as the present policy of the Regional Directors serving as voting members of the Board.

Joan Sparrow made the motion that the ballot be voted on as presented. Mary Jane Wolbers seconded the motion.

Carla DeSola Message

Word was received from Carla regarding the possibility of her being present with the Omega Liturgical Dance Co. at next

year's festival at Endicott:

At 3:00 p.m. Robert Yohn made the motion that the Annual Meeting be recessed because of the lateness of the hour and that the meeting be reconvened at a later time to complete the business at hand. Marcia Murray seconded the motion. Motion carried.

The meeting was called back to order by Carlynn Reed at the beach on Saturday evening.

Discussion on the second nomination for Regional Director of Washington continued. It was reported that Patti Williams of Billingham, Washington, was contacted and she would be eager to serve in that capacity.

The vote was called for and the ballots cast. Since not all of the voting members had their ballots with them, Carlynn announced that all ballots were to be turned in to her by Sunday morning's breakfast hour. Results of the elections would be announced later.

Joan Huff announced that she has new blue publicity sheets and she reminded Guild members that it takes 2 months to get publicity in a national magazine.

Marcia Murray announced that articles on the Festival were in the "Boston Globe" and Beverly newspapers.

Judith Rock made the motion that the meeting be adjourned. Barrie Gibby seconded the motion. Motion carried.

(The evening session was recorded by Doryann Duncan.)

Respectfully submitted,
Dana R. Schlegel,
Recording Secretary

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Minutes of the Board of Directors Meeting
Sunday, June 24, 1979 2:15 p.m.
Dining Hall, Endicott College

The meeting was called to order by Carlynn Reed, President.

Present were: Carlynn Reed, Susan Cole,

Joan Sparrow, Robert Yohn, Dana Schlegel Suann Ferguson, Marcia Murray, Peggy Reagan, Doryann Duncan, Susan Gun.

Joan Huff raised the question of continuation of a paid advertisement in "Dance Scope" magazine. Feelings were expressed on the need to update such ads. Joan Sparrow made the motion that the price of an ad in "Modern Liturgy" be checked into and that Joan should hold off on "Dance Scope" at the present. Doryann Duncan seconded the motion. Motion carried.

Logo: It was felt that none of the designs for our logo were quite satisfactory to date. Joan Sparrow moved that Yoe-Yoe Studios of Akron, Ohio, be contacted and informed that their services are not needed at this time. Marcia Murray seconded the motion. Motion carried.

There was discussion on future dates for the Board meetings. It was the general consensus that a date in earlier Spring (soon after Easter) would be better in terms of timing before the next Festivals.

Joan Sparrow shared comments from Toni Intravaia. We are asked to consider the printing and distribution of a flyer which would contain more immediate dates and pertinent information on workshops. Build activities, etc. which might be of interest to members -- especially in terms of attendance encouragement. There is also the possibility of publishing our Newsletter Journal 2 times a year rather than 3 times as done presently. The flyer would be sent more frequently throughout the year. The Journal would have different themes for each issue: ex. the next issue would be based on the theme "The International Year of the Child".

Discussion followed and a consensus was reached that our members at large should be so informed of this possible change, and that we should allow time for them to respond to the idea. The continual question of manpower needed to do the work entailed in such publications was also raised.

A motion was made by Joan Sparrow and seconded by Suann Ferguson that Toni' and/or our Treasurer check into the financial considerations for this move to 2 journals/yr. and more frequent flyers. Motion carried.

The meeting was adjourned at 2:35 p.m.

Respectfully submitted,
Dana R. Schlegel,
Recording Secretary

*Our earth will never starve for want of wonders, only for want of wonder.
- Chesterton

*We like someone BECAUSE. We love someone ALTHOUGH. - Unknown

*Save us from hotheads that would lead us to act foolishly and from coldfeet that would keep us from acting at all.
- Peter Marshall

*Have courage for the great sorrows of life and patience for the small ones; and when you have laboriously accomplished your daily task, go to sleep in peace. God is awake. - Victor Hugo



"Today we learned an ancient tribal dance... the Charleston"

The above appeared in the May 27, 1979
Sunday Visitor.

Two Sacred Dance Guild Festival Opportunities in 1980

SACRED DANCE GUILD 22nd ANNIVERSARY FESTIVAL

Endicott College, Beverly, Mass.

June **18-22**, 1980

Carla DeSola and her Omega Dance Company

AND

SACRED DANCE GUILD DENVER FESTIVAL

Colorado Women's College

Denver, Colorado

July 16-20, 1980

Theme: Expanding Our Sacred Dance Horizons -
From Bondage to Freedom

"For I am the Lord your God who let you be
slaves no longer; I have broken your chains
and will make you walk with dignity."

Leviticus 26:13

** ** * Recommended Reading ** ** *

1. RMSDG Fall 1979 Newsletter -

This is a Chapter Newsletter that has been growing and maturing for a bit. This last edition is not only lovely to look at, but is "chuck" full of news and enrichment. SDG Members desiring a copy do write Margaret Simmons, 1005 Emerson, Denver, Co., 80218.

2. The Omega Liturgical Dance Company has put out a beautiful and enriching brochure that each SDG member should have. Write Omega Liturgical Dance Company, 1047 Amsterdam Avenue, NY, NY. 10025

3. "Easter Vigil & Other Poems" by Karol Wojtyla (Pope John Paul II), Random House, Inc. New York \$5.00. With the recent visit of Pope John Paul still fresh, this book is recommended for inspiration and enrichment. The following is a good example:

"A Conversation with God Begins

The human body in history dies more often and earlier than the tree.

Man endures beyond the doors of death in catacombs and crypts,

Man who departs endures in those who follow.

Man who follows endures in those departed.

Man endures beyond all coming and going in himself and in you.

The history of men, such as I, always look for the body you will give them.

Each man in history loses his body and goes towards you.

In the moment of departure each is greater than history although but a part

(a fragment of a century or two, merged into one life).

"BIT" REVIEWS

From the Messenger, September 28, 1979

Belleville, Illinois: "Hello!.... This is Bishop Cosgrove....Liturgical Dance. The Shrine choir, led by Mary Rose Stauder, was excellent and although I am not gung-ho on liturgical dance, I must admit tht the brief performance of Peggy Stauder and Toby Schirmer was in excellent taste and very appropriate for the occasion...."

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From Arizona Catholic Lifetime, Sunday March 18, 1979:

Movement prayer according to Romans XII by Lisa Wrenn

"Each person has their own special way of praying, but it would be safe to say that few prayers are as unique as those given by a certain group of pwople who prefer to change into their leotards first.

"In a creative approach to dance, the eight members of Romans XII 'try to express all the things one might try to express through prayer or song,' says Carolyn Deitering, the director.

"She says the group is 'improvisatinnal' because instead of intellectualizing an idea, and choreographing the motions, they think of a feeling or idea they want to express and each person begins to move and dance what they feel.

"Deitering observes these motions and creates an informal structure for the actual dance. 'We do not act things out,' she explains. 'We are creating.'

"Although the other seven members have had little or no dance background, Deitering, a former student of Tucsonan Barbara Mettler, has given lecture-demonstrations and workshops on the national level. Currently the liturgist at Sacred Heart, Tucson, she is writing a column entitled 'Movement Prayer' for Modern Liturgy magazine.

"Although Romans XII has only been together since last September, they have already given six performances including one at the Tucson Ecumenical Council anniversary dinner in January and another at last month's Religious Education Congress.

Next on their itinerary is to do an expressing of the Gospel of the Fourth Sunday of Lent, based on the themes of light and darkness at Broadway Christian Church March 18 and St. Cyril's March 25.

"Ideas for dances usually come simply from movement in prayer. However, other times the dancers will listen to scripture or simply work with the 'language of motion' for inspiration, says Deitering. Eventually almost all dances have a scripture base.

"Rather than using the conventional sound accompaniment of records or live music, 'our accompaniment comes out of the dance, rather than dancing to a specific music,' says Deitering. Usually they sing or chant to their motion, but sometimes use percussion instruments. A drum, xylophone, and cymbals will be part of their upcoming performance.

"Another factor that makes the group unique is that they try to involve the audience whenever possible. For example, Deitering took the entire Religious Education Congress through a movement experience, to the music of visiting Father Carey Landry.

"After a demonstration, she stood in front and everyone moved together following her motions, while the rest of the dancers mingled through the audience.

"Deitering says she thought of the name 'Romans XII' while jogging around a convent in the rain. 'I was praying for an appropriate name for a movement prayer group and the scriptures Ephesians 5 and Romans 12 went through my mind. I jogged back up to my room to look them up.'

"Ephesians 5 cautioned against lewd, silly, and obscene behavior, a behavior conventionally associated with bodily movement and dance.

"The chapter in Romans 12 began with 'Offer your bodies as a living sacrifice, holy and acceptable to God, your spiritual worship.'

"The two scriptures seemed to indicate what a movement prayer group would need to do, and what it would need to battle against,' she explains.

"The membership is non-denominational, though primarily Catholic, and is open to anyone. 'We are all ordinary people. We certainly don't consider ourselves as artists, above other people,' says the director.

"The current members are Jeannine Yancey, Sr. Mary Anne McElmurry, Bruce Richard, Mary Murphy, Sr. Susan Caldera, Dorothy Ward, Carolyn Carlisle, and Deitering.

"Yancey says she joined, 'Because I wanted to find a more creative way to express myself in prayer.'

Sister Caldera explains, 'You're feeling things you wouldn't ordinarily feel.... you touch an inner part of yourself.'

"She says the group has a real 'community bond' not only within themselves, but with the rest of any group they are leading.

"Yancey agrees saying, 'I never will forget the feeling of turning around (at the Religious Education Congress) and seeing all those hands being raised. I get goose bumps thinking about it.'

"Congregations indicate there is a hunger for this kind of creativity,' says Deitering.

"We are out to gently break down the barriers in ways that are not threatening, but encouraging,' says the director.

"Roman XII meets from 7:30 to 9:30 Wednesday evenings at Broadway Christian Church 4741 E. Broadway. For more information call 888-3401 or 327-0878."

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From the Messenger, August 24, 1979, Belleville, Illinois: "A cast of 75 perform in the original composition,

'Unless You Become', composed by Dr. Alexander Peloquin and underwritten by the Laymen's Association of the Shrine of Our Lady of the Snows. The composition incorporates the happy songs and dance of children into the setting of the Mass. Robert Hutchenson is the conductor of 'Unless You Become' and Mary Rose Stauder is the music director. The closing performance was August 24 at the Shrine's amphitheater.

"In addition to the songs of children, Dr. Alexander Peloquin uses mime and dance in his original composition, 'Unless You Become'. Members of the cast mime 'The Beatitudes'. The title of the composition was taken from the Gospels, where Jesus warned, 'Unless you become like children, you will not see the kingdom of God.' Peggy Stauder staged the performance and directed the children's choreography and Richard Thompson trained the youth choir."

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From The Messenger, June 1, 1979,
Belleville, Illinois: Praise God!

"A religious Brother and a Sister raise their arms, their eyes and voices in a hymn of praise to God at a special celebration of the Eucharist.

"Their upraised arms and eyes suggest not that God is 'up there' but that God with us 'down here' is unspeakably greater than us; beyond our grasp, but always in touch.

"Their joined hands held aloft express bodily the magnetism of God's attractiveness. In alluring us to Himself, He draws us together with bonds of love.

"Praise is the most basic of prayers for all who experience God's compassionate power and all-embracing goodness in the awesome loveliness of nature, the gentle graciousness of his presence and the freeing, healing, bonding, expansive, power of His creative Spirit.

"Praise the Lord for He is good:
Sing Praise to our God
For He is gracious.

He heals the brokenhearted.
And binds up their wounds.
He tells the number of the stars;
He calls each by name.' (Psalm 147,
1-4)"

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+
+ SPECIAL: ERIKA THIMEY RETIRES +
+
+++++

From Dorothy Johnson: A beautiful Vesper Dance Service was presented in tribute to Erika Thimey on May 19, 1979 at St. John's Episcopal Church, Georgetown, D.C.

Exerpts from Erika's religious modern dance repertoire were featured in the service: Ceremony of Carols and Rejoice in the Lamb to music by Benjamin Britten, Psalm One Hundred by Joseph Ott, Misa Criolla, an Argentine Folk Mass by Ariel Raminz. Erika is a strong and sensitive choreographer and the company is well trained. Her works have been lauded for many, many years and her inspiration will be felt for generations.

As Erika retires from the rigors of the life of choreographer, teacher and director of the Washington Dance Theater which she founded in 1943, she enters a new phase in her creative life.

It is my prayer that Erika will touch new lives and continue to help people find a richer religious experience through dance. May she be blessed as she is a channel of blessing from God. Psalm 150!

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Biography

Erika Thimey, artistic director and president of the Washington Dance Theatre, was born and educated in Germany, where in 1931, she graduated from Mary Wigman School in Dresden. Before coming to the U.S., she was a dancer with the Dessau Opera and Theatre and toured throughout Europe.

In 1932, she came to this country and spent the next six years as dance director of the North Shore Conservatory in

Chicago. During this time--through her pioneer efforts--she became a vital force for modern dance in the Mid-West. Besides teaching for the Conservatory and many other schools, colleges and universities, she gave many solo performances, several times accompanied musically by the Chicago Symphony, and created and produced major dance festivals for the city of Chicago during the depression.

In 1938, she left Chicago to become the dance partner of Jan Veen and a teacher of his school in Boston, Mass. They toured the college circuit for seven years and performed at Carnegie Chamber Music Hall in New York and with the Boston Symphony. During this period, she held the position of director of dance at the King-Smith Studio School in Washington, D.C. Subsequently, she had also served as director of dance at Marjorie Webster Jr. College for three years, and director of the dance group at Howard University for 11 years and served as head of the dance department for Community Arts Association.

After studying the various methods of the leading modern dancers in the United States, she has developed a technique and style of her own, and her dual interest in liturgical and educational values of modern dance has gained her recognition from the medical world, religious leaders, and institutions of learning. Erika is considered to be one of the pioneers in revitalizing and reviving modern religious dance--she first introduced the idea of modern dance as an expression of worship in 1933 at the First Unitarian Church in Chicago. For a while, she was nicknamed "The Church Dancer." Her dance company, Washington Dance Theatre, has performed in nearly all denominations of the Protestant church as well as Catholic churches and Jewish synagogues.

"Believing the body to be the instrument of the soul, I have sought to create new form of worship through the art of the body in motion," explains Erika, who is a member of the Sacred Dance Guild of America. "It is my intention that this

worship be not merely for personal gratification of the performer, but that it serve mankind by bringing a sincere religious experience to the congregations that behold it."

The Washington Dance Theatre, which Erika founded in 1943 as a school of modern dance and headquarters for two adult dance companies, performs a special repertoire for adult audiences and a unique repertoire for child audiences. A non-profit, professional dance company, it has been designed as a medium for integrating the arts into the educational process. The company is prepared to adapt programs, performances or demonstrations for local schools. In the spring of 1956 and 1957 the group performed on the "See Saw Circuit" at D.C. playgrounds and in recent years, have performed at District of Columbia schools, under the auspices of the Washington Society for the Performing Arts, and recently at the Smithsonian Institution.

Erika sincerely believes that one can reach a child vitally through a dance movement because of his or her response to a natural and familiar kinesthetic sense, and as a result, that one can guide, stimulate, and broaden his or her development through these experiences. She tells stories through movement, and has expressed more abstract ideas and pure kinesthetic choreography on the level of a child's comprehension. Often she uses traditional fairy tales and legends, including some classics, familiar to adults but now nearly unknown to a modern child.

Erika Thimey's choreography has traveled to Florida with a Miami dance group, to the West Coast with a Seattle dance group, all over Canada with the Frog Print Theater and to Amsterdam, Holland, with the Scapino Ballet, which in turn toured with Erika's "Fable" all over the globe.

In 1978, Erika Thimey received the Founding Pioneer of Washington Modern Dance Award. She also received in 1976 an award from the District of Columbia Association for Health, Physical Education and Recreation in recognition of

outstanding service in dance. In 1968, she was presented an award from the Association for Preservation and Presentation of the Arts for her outstanding contributions to the enrichment and cultural climate of the Washington, D.C. community.

A TRIBUTE TO ERIKA THIMEY

A tribute to Erika Thimey, featuring a special day of dance festivities and an evening reception, will be held on May 19, 1979. Ms. Thimey, who has been active in modern dance instruction and performances in Washington, D.C. since 1939, has announced plans to close her Washington Dance Theatre studios and to relocate to Smithsburg, Md.

The festivities begin at 2 p.m. at the Trapier Theatre, St. Alban's School, Mass & Wisconsin Aves. N.W., with Ms. Thimey's dance company, Washington Dance Theatre, performing highlights from her modern dance program for children. Since 1943, Washington Dance Theatre has been bringing modern theatre arts to children's audiences in this country and abroad.

The tribute continues with a vesper service to be held at 7:30 p.m. at St. John's Episcopal Church, 3240 O St., N.W. in Georgetown. The service will feature selections from her religious modern dance repertoire, which have been performed in nearly all denominations of the Protestant church, as well as Catholic churches and Jewish synagogues. Ms. Thimey, who first began her liturgical dance efforts in 1933, is one of the pioneers in revitalizing and reviving modern religious dance in the United States.

(Ed. Note: For all the SDG. Congratulations and Best Wishes in your New and continued Dance Life!!!!)

LETTERS TO THE EDITOR

August 8, 1979
Dear Toni',

Greetings! I spent some wonder-filled and uplifting days at the conference this summer. After giving the clown service

last summer, I knew the Dance Guild was a special group. I was so overjoyed to be a part of the entire conference this summer. I just sent in my membership to the SDG a few days ago.

I would be very happy if it would be possible to include the following letter in the newsletter. Thank you for all the time and effort you put into the Newsletter.

Love and Peace,
Wendy Williams.

Dear Friends!

When I glance back in my mind's eye to the conference and all those white and red faces, my heart sings. And when I look even further beyond each face and crazy costume to the individuals who created them, my entire being dances in jubilation. I greatly admire your enthusiastic acceptance to new ideas, your creative use of your many talents, and your hard work. You made the workshops, "clowning around" in town, and Sunday's service truly wonderful gifts to God. But what so totally renewed me were the expressions of Christ demonstrated by each person through your constant loving actions. Each of you has touched me more than you can know. To say thank-you is not enough.

Wishing you all brightly colored balloons and red heart stickers to fill your days and God's richest blessings always.

In Christ's Love,
Wendy Williams

*

My name is Bonnie Meier. I've danced in worship services at Hancock Church in Lexington for twelve years; four of which I was a member of the Sacred Dance Choir, for the remainder I directed and choreographed for the troupe. In addition to traditional holiday services in our church, we often shared in the dance at other churches.

I would like to work with an established troupe in the Boston area, or help a

church begin a dance choir, or work independently to present solo works in contribution to a worship service. If I can be of assistance to some, call me at 787-0437 in the evenings or at 275-1600, Ex. 175 daytimes.

Bonnie Meier
40 Tremont Street #2
Brighton MA 02135

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June 22, 1979

Dear Toni' Intravaia,

Greetings! I am writing you concerning my profound interest in Religious or Liturgical dance. I was sent information from Mr. Doug Adams at the Pacific School of Religion about their program as well as about the Sacred Dance Guild. It was through this information, I came upon your name.

I am a Senior studying Telecommunications, Dance and Religion Studies at Kent State University. I would like to continue my studies by combining Religion Studies (Theology, seminary) and my Dance training toward a masters degree or to some point of formal and hopefully semi-professional or professional realm so that I can truly benefit others from my experience and knowledge.

It has come to my attention that either the information on religious expression and dance is either scarce or I just haven't been informed.

I would appreciate any referrals or information on educational programs and alternatives, scholarships, meetings or ideas involving my realm of interest. I feel I have much to offer in these interest bounds and that it could be beneficial to others in the community. I'm sure you'll find me a receptive and persevering young woman concerned with the spiritual and developmental growth of the individual. Being part of a minority group, I have felt a certain need to reach out and involve myself so as to

further the growth of this community as well as the area as a whole.

Sincerely,
Angelique K. Walk
School address: Verder Hall, Kent, Ohio 44243
Permanent Address: 1770 W. Wittenberg Blvd., Springfield, Ohio 45506

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(Ed. Note: This letter was sent to Sally Alderdice, Membership Chairman:)

May 23, 1979

Dear Sally,

I am kind of disappointed in Sacred Dance Guild's not continuing to send me the really exciting info I received earlier (77-78) at least twice a year--Newsletters with all kinds of sharings from members.

So far, 78-79, all I've received is the reminder to pay my dues in Jan., which I did. And in March an announcement about the June Anniversary Festival. Is that all there is? What's to being a member of SDG if that is the only contact?

I am very much interested in Sacred Dance and altho as an elementary school teacher, I have been limited in ways I involve children in dance, I hope to do more next year as I continue on in my other role as music coordinator in the school.

I would really like more information about courses, workshops, seminars, in Sacred Dance and hoped to get this thru the Guild.

Unfortunately, this June's Festival begins while school is still in session for us in the Bronx. Otherwise I had planned to attend.

Are there ever any other (aside from this annual Festival) gatherings of SDG members regionally? Please let me know or forward

this note to whoever can tell me.

I want to belong to a Guild that's really there - live and ready to let me dive in and share - Where is it?

Waiting, hoping to hear soon.

Suzanne Winkelman, 2033 St. Paul's Ave,
Bronx, N.Y., 10461

(Ed. Note: Yes, Suzanne, we are here and working feverishly to get out a Newsletter, the JOURNAL. But we cannot account for the mail service. However, there will be four mailed to you - to catch you up. If you continue to receive nothing - check with your mail service!!!!!!!!!!!!!!)

*

July 10, 1979

Dear Sally,

By the way, all my friends call me JIM.

I much appreciate your letter - it's marked "JULY 1979" and I assume it's quite recent.

Enclosed is my check for 1 year of regular membership. Perhaps in the newsletter there could be a mention of me - I am preparing a bibliography of all my works (including a "few" publications) - perhaps you saw a mention of me in PROBE - I was hit by a vehicle ALMOST 2 years ago - I was in a coma for a time, and now I endure therapy of some kind nearly every day - as a matter of fact I have an interview for a job tomorrow.

Enough of those concerns! - of all my publications I am especially pleased with "Psalm for Celebration (#HMC295) from Hinshaw Music Inc. I think they must be a rather new company - there are a few errors - some ties are missing - and there should be 12 YES! twelve measures between D and E -the flute part on page 17 has only 11 (!) I must emphasize that such was their mistake and not mine! I still like it...and

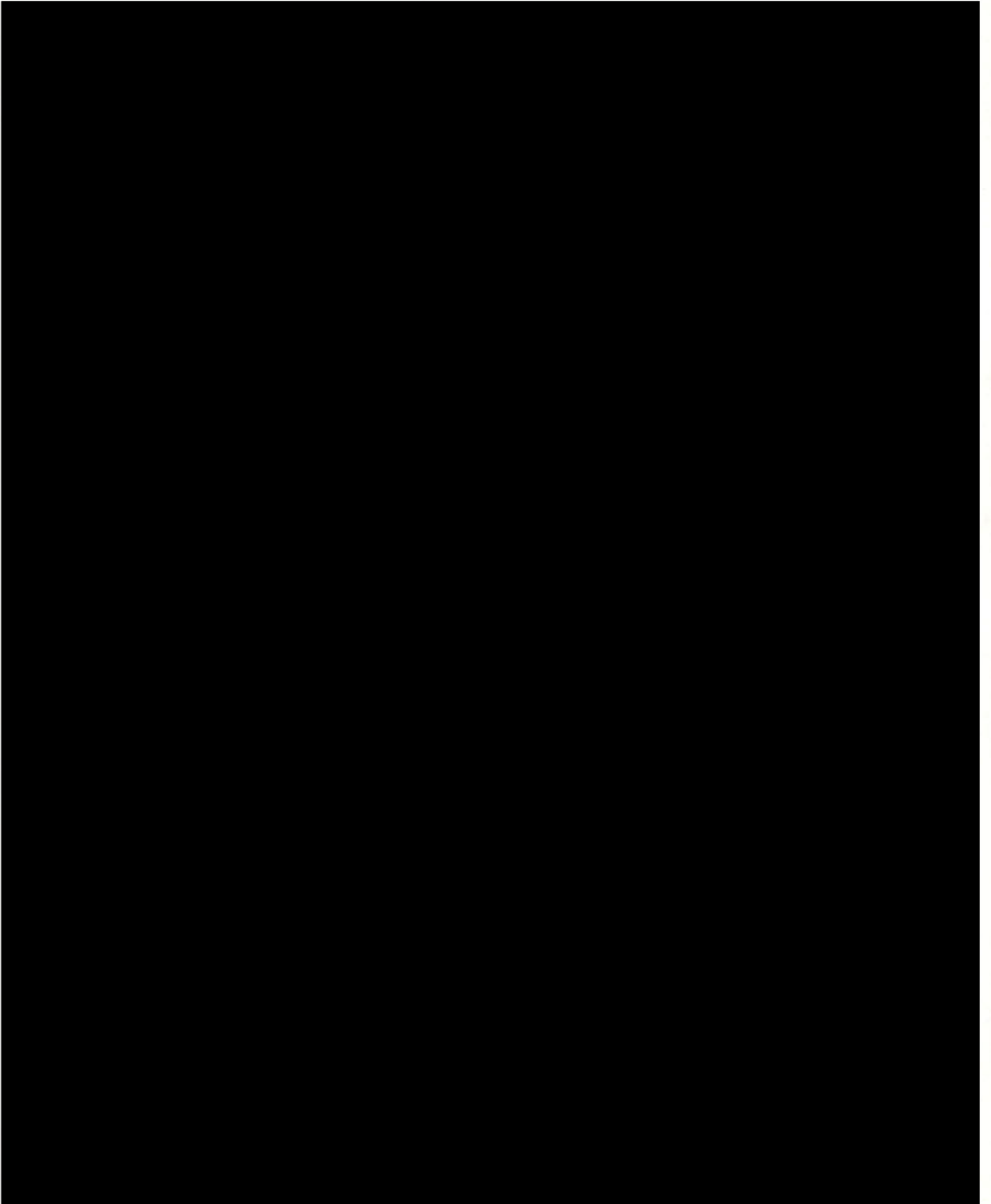
it was very VERY nice to get a royalty check from them last week!

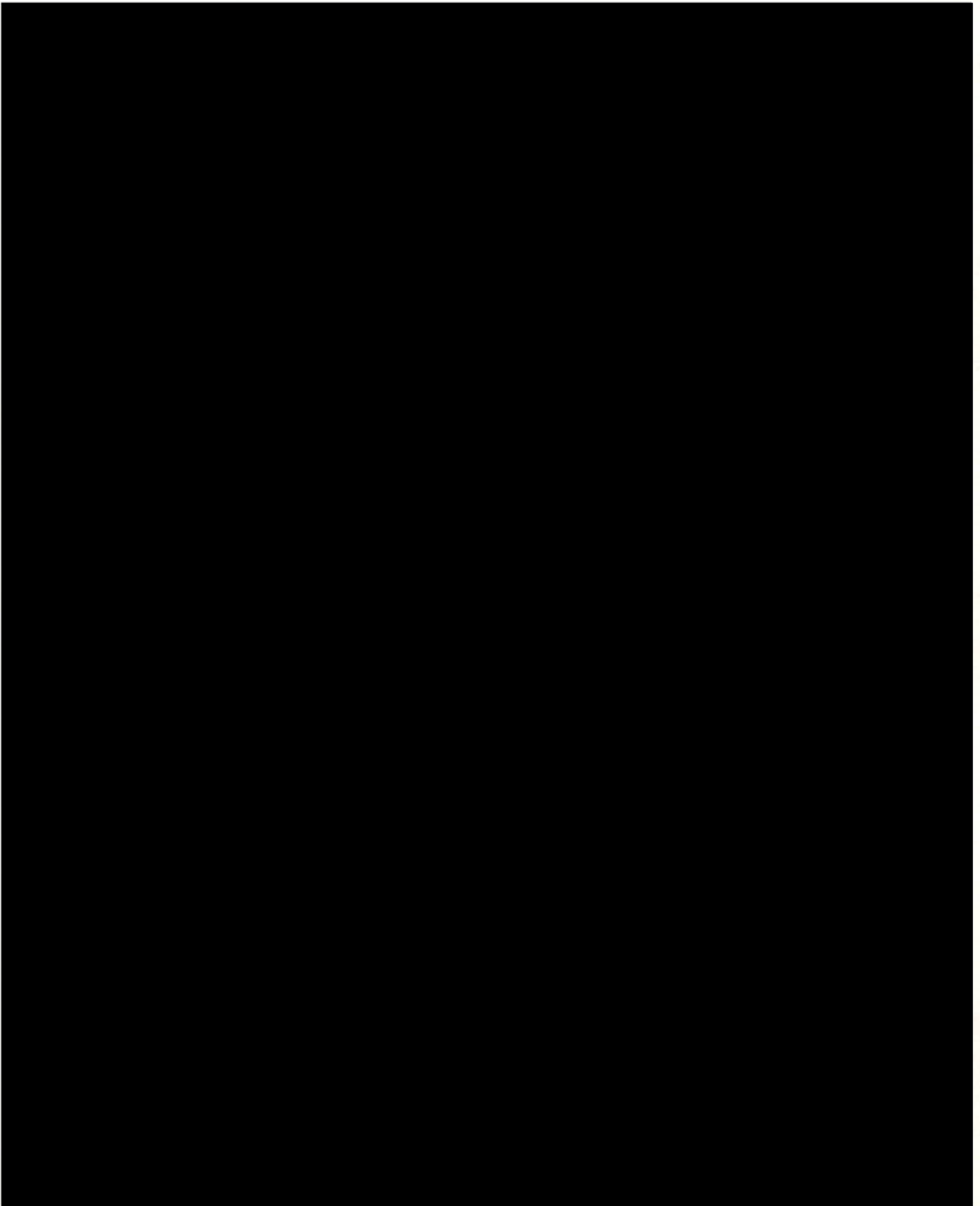
I am not presently involved directly in Sacred Dance, but one of the things I'd like to check on is what music of mine (much is not yet published) is O.K. (appropriate) for dance in the church--most of my music is of a Sacred nature, and I have a history of involvement with church-work....

Thanks again. I'm especially eager to see the next issue of the Newsletter.

Sincerely,
James R. Green

*****SPOTLIGHT ON
NEW MEMBERS*****





X			X
X			X
XXXXXXXX			XXXXXXX
X			X
X	IN	MEMORIAM	X
X			X

Carol Hedin:

Carol's mother, Margaret Chaney, has asked me to write this letter to you. Carol has left us; on August 4 she tore open the fabric of her life and slipped through. She had been searching for a place where her spirit could becomfotable and, like many other strangers in this world, she never found that place. She managed to spread a certain joy and respect for life to many others, but she was finally unable to sustain that in herself.

Carol left a request that there be no marker and that her ashes be scattered in an area that she loved. "That I have been here has been enough." she said. Now we can only remember her as we knew her - a complex and wonderful person.

We will miss her.

Love, Health, and Life to you,
John Dildine, RD #1, Box 267, Lakeville,
Ct 06039

(Ed. Note: Our symphany and prayers go with you, Margaret from SDG. Margaret's address: c/o Charles Fisk, Box 67, Blairsdan, CA 96103.)

++LATE, ++ LATE, ++ LATE, ++ N E W S +

From Columbia-Williamette Sacred Dance Guild, Fall, 1979: First Newsletter received, - Congratulations! For a copy write Susan Cole, membership director, 3917 NE 44th Street, Vancouver, Washington 98661. Important dates in their Calendar: November 3: Christian Educators Resource Fair; November 14: Clown Worship Service; December 1, Workshop on Sacred

Dance; December 2, Christmas Family Event for the Columbia-Williamette Sacred Dance Guild.

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From Erika Thimey, PO Box 311, Smithsburg Maryland, 21783. Note the new address.

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From Elaine Friedrich, So. California: "And King David danced before the Lord with all his might".....

The Presbytery of Los Ranchos of the UPCUSA celebrated its evening worship service at St. Marks Presbyterian Church, Newport Beach, on July 26, with liturgical dance and song.

The Rev. Cheryl Goodman Morris, co-pastor of First Presbyterian Church of Santa Ana, assisted by Karyl and Lisa Gonzales, Karen Juncker, and Cynthia Lowry lead over 200 members of the Los Ranchos Presbytery in shared movement and participation.

There was a simple call to worship immediately followed by the congregation singing "Amazing Grace." The Rev. Cheryl Goodman Morris spoke for a few moments about what liturgical dance meant to her ----that she could express her prayers through dance -- and she shared with the congregation by doing her interpretation of "Morning Has Broken," and "The Lord's Prayer." Her mini message "To Jesus, With Love" was a poem she received from a friend verbally expressing affection about dance and our Lord.

Cheryl and the group led the congregation in simple prayer movements for the intercessory prayers of the people, everyone sang the closing hymn "Lord of the Dance," and the worship service was concluded with everyone learning and participating in movement to the Lord's Prayer.

We are organizing a liturgical dance group sponsored by Los Ranchos Presbytery. Anyone interested, please contact Dave

Collins, 1077 West Ball Road, Anaheim, CA 92802 or call (714) 772-0144.

"Let them praise His name with dancing!"
Praise the Lord!!

**

From Ann Schneider: News from the Columbia Willamette Chapter (formerly southern Washington, Oregon). We are now officially a chapter. We presently have a board of 6 members and a Regional Coordinator. We have high hopes for this new leadership team and the growth of the religious dance in our area.

Susan Cole, recently elected a member of the National Board danced at the Oregon Regional Assembly for the Disciples of Christ. She interpreted Psalm 56 with the music "Jesus, My Desire, as background. She has been working with Betty Bateman dancing the Mary Martha dance choreographed by Carla DeSola. She is presently forming a troupe of clowns for Christ who will be available for church services very shortly. (An idea which was inspired and nurtured at the national conference this June).

Ann Schneider, recently elected regional coordinator, organized a Festival of Dance which was held at the University of Portland in which dancers shared their works to illustrate various ways dance can express religious themes: a Philippine Candle Dance used as part of the Easter Vigil at St. Andrews was shared along with a children's Easter story of a caterpillar turning into a butterfly. This choreography showed how ballet vocabulary can be used for religious dances.

Ann was also part of a team of three, musician, dancer, and visual artist who developed a three day family camp program for 1st Presbyterian in Portland on the theme "Arts as a Response to Worship," in which she interpreted the 140th Psalm, led the historical Pelota (labyrinth dance) with the entire camp, choreographed three movement sketches on confession and forgiveness with "Amazing

Grace" used as musical interlude between them, and taught three workshops on introduction to creative movement to people 15-75 years old.

Betty Bateman and Diane Thompson offered a day long workshop to eager dancers from the Eugene 1st Methodist church. Among the dances they demonstrated was "He Felt the Whip", a piece from the musical "Lightshine" which used powerful images of Christ to be crucified.

Joan Zinmark was the dance instructor for a week long conference at Maryhurst Educational Center on the Psalms in which music, dance, poetry, drama were used to more deeply understand three themes from the psalms: waiting, Creation covenant, and journey.

She also was the choreographer for the play, Hosea, based on the biblical story of Hosea. The Spirit of God, danced by Joan, illustrated the movement of the Spirit in the life of Gomer. Gomer's conversion was a dance to Barber's "Adagio for Strings". The play, produced by the Jonah players, was televised and has been performed as part of the Mass in a number of local parishes with great success.

For the Regional Conference of Formerly Married Catholics, Joan presented a dance on the theme of death and resurrection depicting the struggle of the divorced person moving from darkness to light, from death to new life.

A treat this spring for us was the workshop with Judy Rock in which she worked with us to sharpen our choreographic skill. She also shared group dances appropriate for congregational use and a piece of her own, the theme of which was as the potter breathes fresh life into old tired clay, so God breathes us alive. We always feel inspired and moved by Judy and her intense desire for dance and choreographers of religious themes to work for masterful, articulate, prophetic expression - and so we keep dancing.

CORRECTIONS, BOUQUETS, APOLOGIES,
QUOTES, ETCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCC

(Ed. Note: The following letter so well speaks of your Editor's BIG MISTAKE that all your editor can do is bow LOW with apology and stay there until the next edition is ready for typing.)

10 June, 1979, 1005 Emerson, Denver,
 Colorado 80218

Dear Toni,

I am writing in response to the design which was submitted by Margaret Taylor Chaney, which you published on page 45 of the current (Spring) issue of the Journal. I believe the original design should be credited to Lev Ropes, of Denver, not Jo Ann Orr of Ohio. Mr. Ropes designed it for a logo contest for the Rocky Mountain Sacred Dance Guild in September, 1976. The design appeared in the Spring issue, 1976-77 of the SDG Journal in an article which appeared on pages 16, 17.

The design has been used consistently as the Logo of the Rocky Mountain Sacred Dance Guild since that time and I am told that it has appeared on all newsletters and other publications by them, many of which were sent to you as Journal editor.

Several members of the Rocky Mountain group expressed their dismay to me that their logo appears the way it does in the current issue of the Journal. I feel that if the facts justify an explanation or correction, that it should be done in the next issue of the Journal.

Sincerely yours,
 John W. Simmons
 Regional Publicity Director

PRAISE THE LORD WITH TIMBREL
 Published in Spring '79, Hood College
 Alumnae Bulletin

by Dorothy Johnson

Psalm 150 has become a theme of life for

countless people the world over. What could be more natural than to express one's joy in body movements? Movement was an integral part of worship for early Christians. There are many references concerning dance in the Bible. It is interesting that in Aramaic, the language of Christ, the word rejoice and dance are the same. When the Jew read the word rejoice, he understood that this meant to move, dance, leap for joy! Today there seems to be a greater interest in innovative forms of worship, evident at Hood and around the country.

Involvement in liturgical dance at Hood embraces a variety of aspects. The midnight hush in the chapel at the Christmas communion is especially beautiful. Christmas carols, prayers, scripture, and sacred music provide inspiration for the dance offerings. Celebrations of high points in the church calendar are enhanced by the incorporation of dance into the service.

Dance can be a very important part of a small group experience, as I have found when I have presented sessions for the campus Sunday morning worship and for the InterVarsity Christian Fellowship. Also, Otto Zing from the Kononia Community near Baltimore has been a worship-dance leader for the campus services. An increased sense of spiritual awareness and sensitivity to others is an important by-product of sharing worship and movement.

For two years Hood dancers and I have presented services for the Catholic campus ministries at Hood, Goucher, and Western Maryland College. These services have included a short talk about worship through dance, and solo dances.

In this way, worship through dance is shared by the clergy and congregation during a service. Often an experience in liturgical dance can enable the participant to have a religious experience. Recently, a Hood dancer stated that it was lovely to be able to dance in a worship situation and to know that this was using her talent to glorify God. This experience differed greatly from entertaining an audience in a secular dance concert.

Hood students interested in dance as a worship experience have benefited by Hood's participation with The Sacred Dance Guild, an international inter-faith organization which was organized in the early '50's. Hood's facilities provide a lovely setting for workshops with the organization. The dance studio and gym floor are used for technique and choreography, and closing worship services may be held in the Coffman Chapel or Brodbeck. It is not unusual to have Hood alumnae return to campus for these workshops. Regina Bonn Wade ('65) who danced in the Rhythmic Choir of the early '60's, took part in the December '77 workshop. Susan Selby ('74) attended and provided musical assistance.

It is now possible for Hood students to elect a course in worship/dance as part of their physical education experience.

Perhaps as a result of workshops such as these, clergy now seem to be more receptive to the use of dance in worship. I have been asked to conduct workshops for young people and adults at retreats, conferences, and as enrichment activities in churches. A personal highlight was to dance Cesar Franck's Psalm 150 at the ordination of the Rev. Barbara D. Mehl in September 1976.

On September 30, 1978, Hood hosted a Sacred Dance Guild Workshop with Carla De Sola as leader. Ms. DeSola is a sensitive dancer and a leader in the field of liturgical dance. In March '79 another workshop featured the use of Hebrew folk dance as inspiration for our choreography. At each of these workshops, participants were asked to present choreographed dances at the closing worship service. This provides participants a chance to see what other groups are doing in their won churches. It is a means of artistic education as well as inspiration for all present.

The possibilities for serving in a ministry of Worship Dance are great; the experiences are fulfilling and frequently

startling. It is very gratifying to help others learn more about themselves through movement and to be a catalyst for them in finding a closer relationship with God. I feel that dance as prayer, guided by the Holy Spirit, is powerful.

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SPECIAL!!!! (Ed. Note: This is the continuation of the article began in the Spring Issue of the SDG Journal. It is from "A Salute to Virgil Thomson" Copyright 1978 by Anne Fremantle, ARC Papers)

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Is the Creation of Music a Holy Act?

by Roger Hazelton, Abbot Professor of Christian Theology, Andover-Newton Theological School (c) 1978 by Roger Hazelton

(continued from the Spring Issue 1979)

"The arts, like most of secularized modern life, have been learning to do without God. If Biblical texts or liturgical themes furnish composers with musical material, they are employed chiefly for concert performance and not for worship in church or synagogue. Of course, there are some stunning exceptions to this generalization, but is it not indeed generally true?

'Conversely, church musicians have to cope with a level of taste in many congregations that is, for the most part, stubbornly conventional if not downright folksy and nostalgic. So it becomes difficult to devise breakthroughs that are both religiously authentic and esthetically satisfying. The temptation is to choose what is spectacular rather than substantial, only further aggravating the gulf between artistic worth and homely, so-so faith. Occasional rousements are no valid substitutes for a steady diet of creative excellence in music, whether by way of organ and choral works or through congregational singing.

'Nevertheless, real breakthroughs do occur from time to time and place to place,

and whenever they do they make all the difference between a tame and trite religiosity and a vibrant, singing faith that moves well, causing deep delight. At such moments it is almost as if the ancient aim of music to beckon and constrain the holy had been exercised again, as if 'when the minstrel played, the power of the Lord came upon him.' For some, a passage from a Requiem Mass by Berlioz or Verdi may achieve this (when it comes to requiems, I am a Faure man myself); for others it may be provided by a Bach chorale like 'O haupt voll Blut und Wunden' or perhaps a Christmas organ piece by Flor Peeters or Jean Langlais. Then, for a moment, at any rate, it becomes evident again that music can be a holy act, in the sense that it alerts us to the truth that human life, however poor or hard pressed, is always more than merely living, as in rhythm and resonance we are reminded of what Nietzsche called 'the mothers of being, the inmost core of things.'

"Probably a disclaimer should be entered at this point. I have no wish to sound too 'mystical' about all this, and certainly I would avoid making claims which musicians would be bound to reject. Yet the standing concern of this Society remains valid and needs to be pressed: Can the lost unity of the arts with religion, by no means conspicuous in contemporary culture, be in any honest way rediscovered and retrieved? The very posing of the question may seem to reek of bombast and pretense. Can't we be grateful for small favors, a jazz mass here, a symphony of Psalms there? And yet the specious phrasing of the question is essential just because it catches up the yearning of our age for cultural and spiritual wholeness. Given the fragmented nature of our strivings and gropings after meaning, the frayed and frazzled character of our loyalties, is there available to us any significant clue toward what Huston Smith terms the 'forgotten truth' of deep calling unto deep? We want and need to know.

"If any clue is to be found, it will not be by correlating categories or analyzing abstractions. It will be fashioned in the workshop of the arts themselves, not

in the talk of theorizers about the arts. What is most needed is a 'native simile' or 'guiding image', or, if we are thinking of music, something like the 'gathering note' that brought our Puritan ancestors together at the beginning of a hymn-tune. That the center of gravity has shifted from a religious to an artistic and esthetic focus does appear unarguable. Despite contingent breakthroughs into something approaching immediacy and expectancy, religion waits upon the arts to 'discover, define, and defend'--as an alliterative theologian used to say--the icons of a new sensibility capable of keeping faith with the best and truest in our present life-world.

"It may be hoping against hope to scan the musical scene right now for signs of promise that are congenial to the purposes of high religion; but where else are we to look for it? Of all the arts, music stands closest to religion, in longest association with it. In his last sermon at Chicago, Paul Tillich asked, rhetorically, 'Where would religious life be without hymns and organs?' Nevertheless, an argument based on antiquity does not guarantee a relationship in perpetuity, especially when moorings are awash and 'nothing stays for us' in Pascal's pathetically prophetic phrase. Add to this the growing distance, not to say suspicion, as between what is left of the religious impulse in our time and the experimental vitality of the creative arts, and we 'have a problem', as the saying goes.

"Speaking not as a music-maker but only as a music-lover, I must be content with venturing some suggestions from the ground I know best. First: it becomes increasingly clear to me that any musical benefits accruing to church or synagogue must come by way of recognition, on the part of religiously oriented people, that music is an autonomous expression of the human spirit. Gerardus van der Leeuw said this better. 'In the future,' he wrote 'music will bring the holy to expression only as an autonomous, sovereign art.' This means that music as an accompaniment or an emotional enhancement of the act of worship will recede in favor of music

as 'expressing the central aim of worship, the very sursum corda or thrust of spirit which makes worship possible and indeed necessary to humankind.

"One corollary of this abandonment of a servile, accompanying role is that the notion of a special, distinctively religious music must be given up once for all. Rather, what music does for worship is to 'bring the holy to expression' with an intense immediacy unmatched in the other arts. What does it matter that Bach found in a love song the inspiration for his Passion chorale or that Luther composed his Christmas hymn 'Von himmel hoch' out of a street song? These melodies did not become religious because they were wedded to supposedly sacred texts. They were already in the deepest, truest sense religious or they never would have become so.

"Another consequence is that the character of religious experience itself is perpetually being changed by its association with musical art. The great paradigms in which religious experience has been set forth--as pilgrimage, as warfare, as homecoming--may be powerfully reinforced by being set to music; but they may also be 'demythologized' by harmonies and rhythms that possess inherent strengths of their own. Gabriel Marcel, musician and philosopher at once, noted in his diary the contrast between music that can be immediately appreciated because it fits into special schemes already operating in his mind and 'the work that I only come to love later but much more deeply because it obliges me to invent new categories for it; it exercises its authority on me, it becomes a center which imposes on me a regrouping of myself.' And he goes on to liken this to the religious meaning of conversion.

(to be concluded Winter Issue 1979)

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R E V I E W S

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From Doug Adams:

1. Movement in Prayer in a Hasidic

Mode by Clifford Trolin has just been published and is available for \$2.50 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767

Movement In Prayer In A Hasidic Mode frees our prayer experience so that a wider range of emotion can be incorporated in prayer; and so we are able to pray when angry, bored, fearful, exhilarated....And so, we are able to sense God's presence in more of the times and spaces of our lives and world. Clifford Trolin traces the shapes of prayer movements from Rabbi Akiba in the second century through Hasidic movements in the eighteenth, nineteenth, and twentieth centuries (periods when prayer movements ranged from the acrobatic to the violent).

Most of us learned to pray and worship in tranquil ways where the environment was quiet, cleanly, orderly, and harmonious. We, therefore, are able to sense God's presence when we and our surroundings are quiet, cleanly, orderly, and harmonious; and so, we sense God's presence rarely in our cities and in our homes where relations and environments are usually disordered, dirty, noisy and disharmonious (or we are led to exclude children and strangers from our homes and lives in order to establish a tranquil setting.) Our usual methods of worship and prayer have prepared us to sense God when we are alone among trees; but such methods have ill-prepared us to sense God when we are amidst people. (One parishioner of mine found it impossible to hear God speaking through the voice of Martin Luther King, Jr. because King often spoke in a loud voice and caused uproars.) And persons so conditioned (to believe that prayer and relating to God is only possible in a tranquil mode) are unable to pray when they most need prayer: i.e. when they themselves are angry and untranquil.

If we learn these Hasidic modes of prayer movement and adapt them as Trolin suggests for modern worship and prayer experience, we will find prayer possible and find God moving towards us in many more moments of our lives and coming to greet us from many more corners of our world.

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2. Dancing the Seasons describes simple dances and movements to use in education and worship to help people experience and express the meaning of each different season in the church year. Also this article by Doug Adams tells which books on dance are most helpful for each season's celebration in classroom and worship. \$1.25 plus 25¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

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3. Vitalizing Worship with Dance contains sections entitled as follows "First Steps: Biblical and Historical Dances," "Processions: Marching as the Paradigmatic Dance In Worship," "Bold Leaps: Joyful Jumping to Avoid Insipid Gestures," "Percussive, Asymmetrical, Prophetic Dance: Disrupting Sustained, Symmetrical, Priestly Dance," "Vital, Mysterious Dance: Speaking Theologically with Dance and Dancers," and "Meaningful Dance: Stretching Congregations Through Pre-Sermon Seminars With Dancers." In this article Doug Adams has distilled his best insights and most recent insights on how to use dance with congregations and dance choirs in worship and education. \$1.75 a and 25¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

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4. Dancing the Old Testament: Christian Celebrations of Israelite Heritage for Worship and Education by Constance Fisher. (includes 42 photographs and full choreographies for eighteen major dance works for dance choirs and soloists.) This book is the major publishing event of the year in Sacred Dance. From a lifetime of work in Sacred Dance, Constance Fisher has distilled the best works to bring to life Old Testament Festivals in Contemporary Christian worship and education. She notes that "the real purpose of this study is to excite our imaginations and creativity to such an extent that we will want to recapture our heritage and to keep it alive through the performance of these dances." She recounts her experience years ago of directing her Christian Sacred Dance Choir in a Jewish Temple. In response to the Jewish praise of her

research and appreciation of their music and form of worship and dance, she could only reply, "We enjoyed the experience. This is our heritage, too!"

Her book now shares the many dances that help us see "This is our heritage too!" Her expert research gives the dances integrity. (Some of the dances could be done by congregations as well as dance choirs. And many of the works for dance choirs carry folk forms to powerful performance possibilities.) To mention a few of the many dances gives one a taste of the good things in the book: "Dance of the Daughters of Zion," "The Dance of Shulamite," "David's Lamentation," "Eli, Eli," "The Dance of David," "The Dance of Miriam," "The Dance of Judith," "The Dance of Lamentations," "Sabbath Prayer," "Miracle of Miracles," "Psalm 92," "The Shepherd's Feast," "How Good It Is and How Lovely," "The Dance of Moses," "The Torch Dance," and many more. And the accompanying history and reasons for each celebration do help congregations appreciate and know their faith more completely as well as enrich the artistic fiber of worship.

Dancing the Old Testament: Christian Celebrations of Israelite Heritage for Worship and Education is available at \$5.95 per copy plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

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5. This review was written by Marian Wolbers, daughter of Mary Jane and Chuck Wolbers. Her dance training and performing experience includes extensive work in sacred dance, choir and solo dance with the Pocono Chancel Dancers, and attendance at many Sacred Dance Guild workshops and Festivals with her dancing Mother. She is a free lance writer, recently returned from Japan where she spent the past four years.

DANCE REVIEW BY MARIAN WOLBERS
(PRAISE HIM IN THE DANCE)

Veteran sacred dancer Robert Yohn deserves great credit for arranging "Praise Him in the Dance," a program

presented fresh after the SDG Festival on June 27 in the Washington Square Methodist Church of New York City. Yohn's commitment to sacred dance led this time to pulling together sacred dancers from around the country in a diverse and moving presentation of works that are usually seen only during services of worship and as isolated pieces at that.

Yohn himself performed three of his own works: Cruciform, The Man They Say, and his most recent Point of Contact (October 1978). His choreographic style gives a sense of moving from pose to pose, hence broken, and while his symbolism is often blatant, the movements appear strangely understated. I was restless watching Cruciform as it seems too simplistic, a mere exploration of "how many ways we can form a cross with our bodies;" it was quiet and pose-to-pose, full of stretches and turns and lines. The Man They Say had Tinka Tarver as Yohn's companion, the other half of the Couple that goes to see Jesus. The alternate speaking/dancing gave a choppy quality enhanced by geometrical movements and floor patterns--and while I got the feeling that the jerkiness could be dynamic, mostly it was just frustrating. However, Yohn has infused the piece with several moments of hands held straight at the sides in a natural position, and this "hands down" approach is very nice. The Couple appeared open and wondering (babes in the woods!), and Tarver's performance is smiley, earthbound and wide. . . . But oh! The dramatics! Once again, I found myself thinking, "Does sacred dance have to be a pageant???"

Happily, the third dance, Point of Contact (which made a very fitting last piece) with Yohn and Tarver, proved to be exciting, especially with Tarver's personalized introduction in which she explained why she found this work particularly meaningful. Before she entered into her relationship with Christ, she was--as she is in the beginning of the dance--"just reaching around and having a good time, but I wasn't getting anywhere!" When she had her first experience with the Lord, a surge of energy bolted through her body, and this she relives while she

dances as Yohn (the Christ figure) first makes contact from above. Point of Contact is exactly what Tarver terms it--a dance of trust. Time after time, Tarver the Faithful entrusts herself, throwing her weight to the supportive and gentle Yohn, attaining balance delicately and with intent. (I did feel that Tarver was too weighty for the part, but there were several very nice moments in this balance-y pas de deux with the Lord.)

In her own piece, Carry Him Gently, Tinka Tarver gave a short, poignant interpretation of the grieving Mary as she takes Jesus from the Cross. Mary is totally helpless in the face of her reality as she kneels, leans over backward and lets her arms fall straight back, hanging, useless. Grief and futility climax as Tarver runs to the altar full-speed and smacks her body full against the wood. She slowly falls to the floor.

When Lindsey Huddleston made her entrance in Mother/Child, her waist was ringed with Kathy Huddleston, a lithe, carefully folded Daughterbody encircling and stemming from the Motherbody. And Lindsey dances in this extraordinary position to a solitary flute before lowering her daughter to the floor; then separation begins. It was a lovely and daring entrance for an often-performed theme in liturgical dance and spoke of the beautiful bond between the two Huddlestons. They prance and play together; they whirl around; they sit face-to-face and knee-to-knee--two small hands mirroring two larger ones. Child, of course, breaks away from Mother, and sorry to say, once again a dramatic moment was made melodramatic; rather than enjoying the suspense, I cringed. Nonetheless, Kathy's Independence Dance showed her to be a very skilled, lyrical performer--a delight to watch.

D. J. Edwards presented part of a work-in-progress, Sarai/Sarah: Mother of Nations, wearing a comfortable-looking black dress and a long, grey shawl draped about her shoulders. A story-drama, Sarah is about the pregnant woman scorned after so many years of being barren. Edwards depends

on facial contortions to carry meaning --disturbing to me--though she has some strong times as she moves from determined rigor to a sudden halt, holding both hands over the (painful?) lower belly.

Howard Fine also portrays a Bible figure in his Abraham, driven by heavy cello music from Bach. I gathered that Abraham is torn, a bit bowed, struggling, and awed by the Above, but the well-executed turns, extensions, ever-pointed jumps and polished moves do not really tell me much about Abraham the Person. I would like to have seen a lot less technique and a lot more movement born out of honest, straightforward feeling.

Ah, yes. The dream I have--of sacred dance that grows from the heart, bereft of contorted faces and clean of the overt, glaring symbolism that so often characterizes dance in the church. . .

Thank God! For Judith Rock.

A Presbyterian minister, as well as a remarkably talented dancer-choreographer, Rock gave me communion from afar: I drank up Breath Given to Clay, and later in the evening I feasted on Mary Alice's Magnificat. The dancer's presence is compelling: with a long, nimble, solid body she moves fully, defining the space with bold, definitive moves. I loved the slow, sustained questioning of Breath, the quivering new hands, the strong, joyous passages. Spirituality is catching in this piece, but spirituality is positively infectious in Mary Alice's Magnificat, a work, said Judith Rock, about her grandmother Mary Alice. Rock told us something about her grandmother before she began. She said that Mary Alice believed: "God is there," she would say, "God is there"--everywhere and in everyone and in all things. Magnificat is a skirt-swining tribute to Mary Alice the Woman and to her personal religion. It is an intense, up-front expression of love, warmed by old gospel hymns as familiar and cherished as a grandmother. (He's the Lily of the Valley, The Old Rugged Cross, Jesus Loves Me, I come to the Garden, Walk Through the Valley and, Shall We Gather at the River--songs to

span a lifetime.) The life of the vibrant, determined Mary Alice The Believer, is ours to savor and rejoice over. Grand-daughter Rock takes up the lower edge of her ruffled purple dress and she becomes Mary Alice The Mother/Mary Alice The Preacher rocking her child to the soothing "Jesus Loves Me this I know. . . " Robert Yohn makes a wonderful, loving partner and the Couple twirl and waltz together over God's earth. . . Mary Alice grows older, she rocks back and forth and then, when it's time, she follows her husband into another world--waving and rejoicing. Scenes from a life--a tremendous statement of Faith and how Faith saves. Needless to say, I can't wait to see Judith Rock again. (Or Mary Alice, for that matter!)

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6. From Mary Jane Wolbers:
Mary Jane Wolbers attended the presentation "Be Jubilant My Feet" featuring Walter Terry and dancers David Anderson and Pamela Critelli on January 7, 1979 in Christ Church United Methodist at 520 Park Ave. in New York City.

She comments that Mr. Terry was excellent, and that a few of the demonstrations by the two dancers were commendable. A promised informal dialogue between the artists and interested persons in the audience did not materialize after the program, but written comments from those in attendance were eagerly solicited. M.J. took advantage of this opportunity to express the notion that since Mr. Terry makes such an excellent case for dance as a worship art, the program should have taken place in the sanctuary and not in the auxilliary basement hall. Since then, she notes that Christ Church has sponsored another program involving dance in its "Values and the Arts" series, and it did occur in the sanctuary.

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The University of California, Extension Media Center, Berkeley, CA 94720 now offers for sale or rent "Dance and Human History" 40 minutes color sale \$415, rental \$28; also "Chance Dance" 16 min black/white, sale \$130, rental \$14.

T V

From Sue Cotton, Ohio: Margaret Chaney asked me to send you information on items for the newsletter... our filming our Sacred Dance Group with "CBS" PM Magazine on June 6th. Our group 10 in all, 2 men, 4 children, and 4 women, presented 4 pieces at a Methodist Church. We had a minister and congregation come so the filming would show how the worship happens. The first piece was "The Lord's Prayer" in spoken word - the minister and Margaret Chaney doing the reading-with the group in a circular form of dance/movement. The second piece was "Now the Green Blade Riseth", danced in colored surplices with white over and sung by a single voice and organ. The third "I Wander as I Wonder" - 3 dancers in more stylized form to a taped music. The fourth and last was a closing of shalom which we had the congregation join in, both singing and moving.

(This was aired on September 6, 1979)

LATE LATE LATE LATE LATE LATE

MICHIGAN-
From Kathy Muir: What can I say...It SNOWED!!!! Now anyone living in Grand Rapids Michigan is certainly used to the fluffy white stuff, but nothing like what we had to greet our guest dancer Sylvia Bryant. It was touch and go that any planes would land and even more fly when it came to leaving. We went forward anyway...but few were able to get to Grand Rapids on Saturday and we had to suggest that those that did make it leave by noon. Sunday morning our regular 500 full church met 30 strong in the parlors! But the good news is that Sylvia was ready willing and oh so very able in spite of our adversity. Her workshop ideas were inspiring and very supportive. Her several contributions to our morning worship were magnificent. It was truly

a special treat to have Sylvia's creative spirit with us for the week-end.

The Liturgical Choir at First United Methodist had a busy spring. We danced as part of the Maundy Thursday Communion Service with "Daughters of Zion". We used multicolored ribbons (about 6' long) attached to a dowel to add festive feeling to the Easter processional. In May we danced "Every Time I feel the Spirit". A great spiritual that has a nice easy feeling.

This spring I also worked with the children in grades 3-6 for four weeks during church. This culminated in their dancing, singing and waxing streamers and banners they had made for a regular church service. They loved being a special part of the service and the congregation really appreciated their contribution.

P.S. I particularly enjoyed the Spring Newsletter. I found many helps for thinking about Christmas and enjoyed hearing about Suzanne William's human experience. It's got to be a tremendous job to pull together--I appreciate YOU.

*

NOTICE: "Christmas Is Coming" Sacred Dance Guild Regional Workshop, Saturday November 10, 1979 10 a.m. - 3 p.m. First United Methodist Church, Fulton and Barclay, Grand Rapids, Michigan - with Shari Rarick-Gysel. For information write or call Kathy Muir, 2910 Bonnell SE Grand Rapids, Michigan, 49506.

*

From Linda Seaton, OHIO -

Lost: A book of mine "A Manual of Religious Signs" disappeared from the book table where I had it displayed at the Festival. If someone accidentally picked it up, please return it to me: 52 W. Clearview, Athens, Ohio 45701.

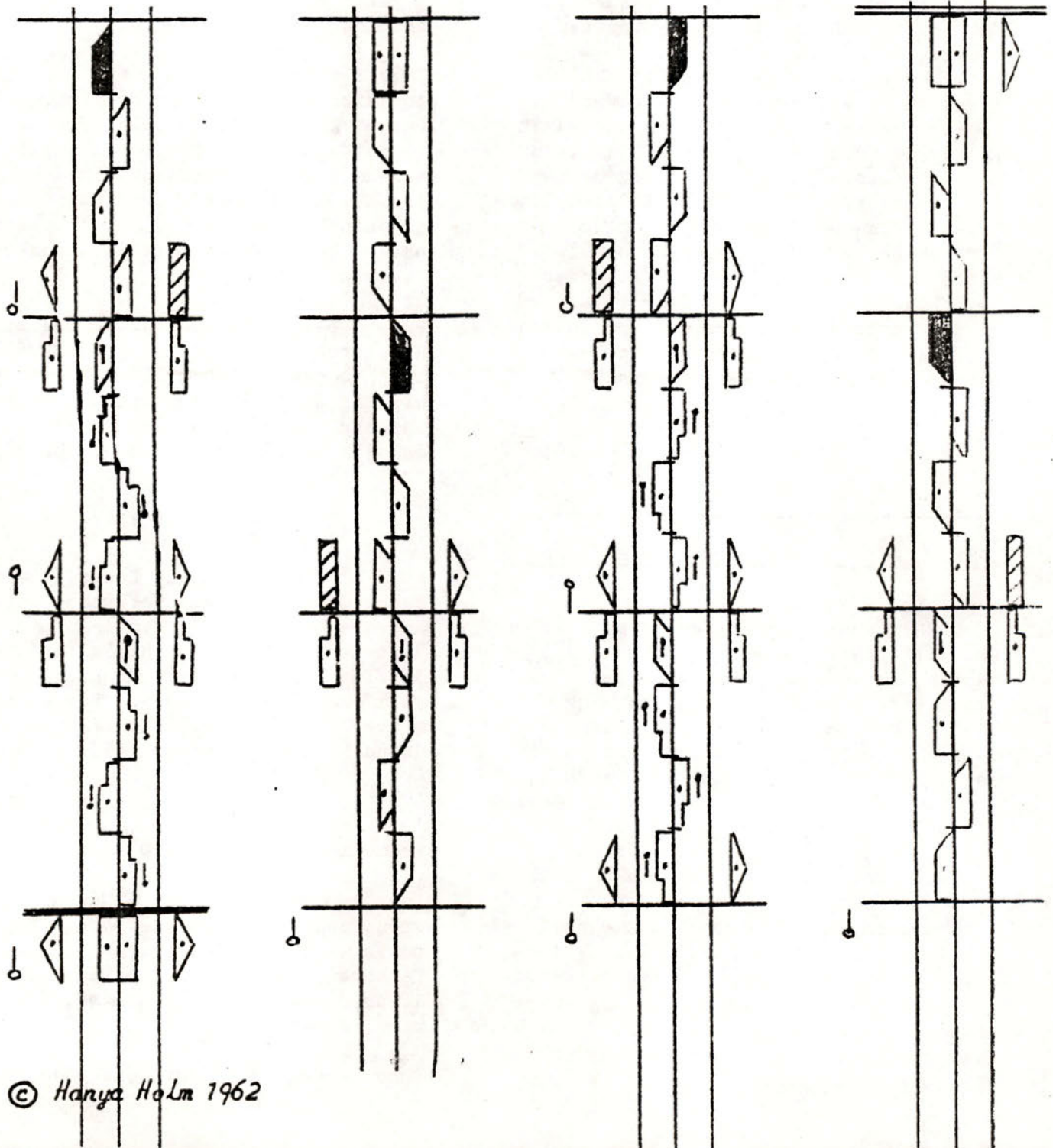
Recommendation: "The Dancer's Book of

Heath" by L.M. Vincent, M.D., Sheed, Andrews and McMeel, Inc., Kansas City.

"Christianity is Jewish" by Edith Schaeffer, Tyndale Press.

News: Linda Kahn Seaton participated in a Theatre-Dance Workshop given by Ohio University in June. In July Linda taught a Sign-Movement program for children as part of Ohio Valley Area Libraries Children's Summer Program.

Below is a dance "Etude #2 by Hanya Holm in Labanotation. It could easily be adapted for use in the sanctuary. (Your Ed.)



Alabama folks are getting busy in the Sacred Dance field. We will meet for lunch on September 22, to discuss membership in the Guild, Festivals, the possibility of a workshop and just to share ideas.

Cindy Furio led a creative dance group during Youth Week at First United Methodist Church in Decatur, Al. She used a Robert Frost poem called "Arm-full" for the young people to interpret. Cindy also danced an interpretation of the story of the Prodigal Son at Central United Methodist Church in Decatur and during morning worship at Holmes Street UMC in Huntsville, Al, she danced with the choir singing, "The Lonely Bird."

"A Day will Come When the People Will Sing", and "This is the Day". During vespers we did the story of Jonah with scripture, dance and poetry, danced by two men. The Emmanuel Dancers (Vestavia Hills United Methodist Church Suanne Ferguson, Director) danced "The Parable of the Sower" at First United Methodist Church in Decatur, Al., and the group was a part of the all conference youth Rally on August 25. They danced "Who Shall Ascend to the Hill of the Lord?"

Carolyn Deitering, Tucson, director of Romans XII, reports:
I gave a lecture-demonstration, workshop and dance liturgy in May in San Francisco. For the past several years, I have been working full-time as a parish liturgist, but will be leaving that position to resume dancing and teaching workshops full-time after August 1. Long ago, I was a member of the Sacred Dance Guild; and I have always followed its activities with interest in spite of lapsed membership. It is good to renew affiliation. Also I write a monthly column for the Modern Liturgy magazine called "Movement Prayer".

From Mary Jones: Last August the Christian Dance Fellowship of Australia was formed by 15 people attending the INSEA (International Society for Education through the Arts) congress in Adelaide. It was initiated by Mary Jones who is a member of the Sacred Dance Guild and lived in Minnesota for a number of years. Six months later, membership is up to around 80 scattered throughout Australia, two newsletters have been produced and meetings and workshops held in Sydney, Melbourne and Adelaide. Sometime in the next year a national workshop and business meeting is planned to form a constitution and share fellowship and stimulation. Any SDG members coming to Australia who would like to contact us please write to Mary Jones, Box 373, Milsons Point, N.S.W. 2061, Australia.

From Christopher Beck, Director, "Centerspace"

San Francisco: Some very good things happened for my professional performing group recently. Christopher Beck and Company: Dance/Theater was one of six groups chosen from among forty auditioning for the Awards Performance series sponsored by the San Francisco Bay Area Dance Coalition. We premiered two quartets-- "Luminous Rose," and "Passages," the first for four men and the second for two men and two women. Subsequently we gave two very successful and well-received performances at California State University, Hayward and Sonoma State University.

We danced May 4,5,6 in San Francisco at the Margaret Jenkins Dance Studio. We showed new works, including "Duo," a dance for two men with live guitar accompaniment. We also performed "Passages," which the San Francisco Chronicle called "enormously impressive--a major work."

Another piece of good news: I have received a 1979 choreography fellowship from the National Endowment for the Arts. (From the Ed.: CONGRATULATIONS FROM ALL SDG READERS FAR AND NEAR!!!!)

As to creative movement workshops, I led another "Moving Toward Wholeness" weekend at Immanuel Church on the Hill in Alexandria, Virginia April 6-8, following a workshop in December. Then I did workshops June 22-24, Hudson Guild Farm in northern New Jersey, July 1-7 at Pendle Hill, a Quaker retreat center near Philadelphia, sharing leadership with fellow SDG member Nancy Brock, and August 18-26 when I led the annual workshop "Dancing Our Lives" at Centerspace in San Francisco.

*

The Southern California chapter of Sacred Dance Guild is now official and looks forward to more and stronger communication between members in this area. A spring workshop was held, led by John West, and Connie Fisher will conduct one in the fall on "Dancing the Old Testament". Margaret More introduced several new people to sacred dance at the Episcopal Charismatic Conference and the Alleluia Dancers will lead a weekend workshop at Santa Barbara in September.

The format for chapter meetings includes a morning session of dance, led by one of the members, and a sharing of dances and

ideas. After a brown bag lunch, the business meeting is held. At one of the sessions, Fran Johnson, our president, taught a Jewish morning prayer, using choreography for a Hail Mary which is described in Carla de Sola's book, "The Spirit Moves" (page 39).

Blessed by Thou, O Lord, King of the Universe,
Who formest Light, and createst Darkness,
Who makest Peace, and createst all things,
Who in Mercy gives Light to the Earth
And to Them that dwell Thereon,
And in Thy Goodness renewest Thy Creation
Every day, continually.

*

Bette Cocca, Santa Monica, Ca.:
In the sixties at Niagara University, N.Y., at a Religious Conference, I was on the Liturgical committee and suggested a sacred dance to be introduced. The introductory readiness for that seems still appropriate for pulpit expression of sacred dance to follow. Basically, this is what I said:

We sing in church -- why not dance?
Always the stars in the heavens dance
in rhythm with their creation. Our
own life blood dances through our veins.
Molecules dance, atoms dance. In
Biblical times, David danced before
the tabernacle.

Psalm 149 (3) reads: "Let them praise his name in the dance. Let them sing praises to him with the timbrel and harp."

The worship of the Lord takes many creative forms, the most organic and natural is to take the involvement of the whole body and praise the Lord in the dance.

*

Robert Gannon, Oakland, California:
I am giving the following workshops and classes. For further information, call me at 537-4743 in Oakland or Holy Redeemer Center, 8555 Golf Links Road, Oakland, Ca.

"Creative Dance": 6:30 to 8:30 p.m.

Sundays at Holy Redeemer Center

"Dance and Prayer": 7:30 to 9:00 p.m.

Mondays at Holy Redeemer Center.
 "Creative Dance": 6:00 to 7:30 p.m.
 Thursdays at Holy Redeemer Center.
 "Dance Therapy": by appointment individual or group - call the above number.
 Fall Classes at Holy Name College:
 "Movement Therapy"
 "Movement for the Aged"
 "Prayer through Movement and Music"

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Judith Rock, Orinda: The Body and Soul Dance Company presented its third concert of the season May 11 and 12 at St. John's Presbyterian Church in Berkeley, where the company is resident. I'll be presenting a paper, which was written in co-operation with Doug Adams, at The International Seminar on the Bible in Dance in Jerusalem in August.

Class taught by Judith Rock starting in the Fall:

"Company Class (with Body and Soul members)"
 Mondays 6 to 7:30 p.m. at the studio at St. John's Presbyterian Church in Berkeley.

"Adult Beginners" - Thursday evenings,
 7:30 to 9:00 p.m. at The First Congregational Church, 2345 Channing Way, Berkeley, GTU students \$3.00, all others \$3.50.

"Intermediate Class" - Tuesdays 4:30 to 6:00 p.m., First Congregational Church, Berkeley, GTU students \$3.00, all others \$3.50, pre-requisite at least one full year of modern dance training.

*

St. Christopher's Church, Sr. Carol Reber, San Jose, Cal: At St. Christopher's Church, San Jose, the Penetcost Offertory procession was preceded by a gift of an urn of incense representing all the gift-giving of the community this year. Elizabeth Comara or Sr. Carol Reber danced the incense at each Mass while a commentator read a litany of thanksgiving for all the sharing of gifts by the various groups of the church. The dancer brought the incense solemnly down the aisle until reaching the sanctuary, at which time the incense was danced in free, giving, swirling motion before being reverently laid on the altar.

*

Joan Basore, Director of the Dance Choir, The First Presbyterian Church, San Anselmo, Ca.: The First Presbyterian Church San Anselmo Dance Choir participated in Advent worship dancing to the hymn "Let All Mortal Flesh Keep Silent." They danced Vivaldi's "Gloria" on Easter to music by the choir and organ. Joan Basore, Director of the group, danced a solo on Maundy Thursday evening's Tenebrae service to an original composition, "Gethsemane", written by Nan Harle. This year the choir has been enriched by the addition of two dancers from the neighboring Episcopal Church. Ecumenism begins in small movements!

*

Mark Small, Secretary of the St. Helena Dance Choir, First Presbyterian Church of St. Helena: Our Christmas Celebration in the St. Helena Church had a rather unique children's dance wherein a pas de deux by two twelve-year-olds (son and daughter of a dance choir member) highlighted the evening. Their piece was danced to "O Come, O Come, Emmanuel".

The dance choir saw fit to work up a contemporary Mass in dance, which was accompanied by a score of vocalists and eight instrumentalists. The Mass had been written by an Episcopalian and resembles the Bernstein Mass in format. It has been performed at Grace Cathedral in San Francisco. Greg Bond is the composer's name.

The dance choir has hopes of securing numerous concert dates and also may have some of the concerts video-taped.

*

Sherry Francis, Tehillim Dance Choir, Stone Church of Willow Glen, Los Gatos: We have found a new director for our dance choir! Hooray! As it turned out, she was practically in our own backyard. Ann Webster has accepted the job willingly with our help to be a part of the Sacred Dance Guild community.

*

Anne Owens, Director Auburn Sacred Dance Choir, Auburn, Ca: The dance choir continues to grow and challenges us in

technique and in building our faith. There have been some exciting new ground for us over the summer, a time when we usually go our separate ways as a group for our personal nourishment and growth in dance. This summer, however, our minister at the First Congregational Church asked for movement during the summer by individuals within the group. I danced a solo to poetry one Sunday as a preparation to prayer. The minister, Dr. Joe Sandven, was narrator. On a different Sunday, four young girls moved to a folk hymn. The feedback from our congregation is that they would like to see less of the longer works and more short pieces, but more often. With the exception of a piece I am currently working on for next Spring tentatively titled "Pilgrimage of the Soul", we will be complying with their wishes.

Another summer challenge is a television taping to be aired in early Fall on Channel 10 in the Sacramento area. The group has been asked to talk about our witness through movement and dance and also dance some of our repertoire on a half-hour religious program.

Last spring another first was presented to our own congregation, and will be presented to several other churches in the Fall. A male member of the Chancel Choir agreed to risk and dance a duet in movement with me. The short piece did not require much dance on his part, while mine was quite acrobatic. The theme was the Holy Spirit working within the organized church. The background music was from "Inside" (the Taj Mahal) by Paul Horn. It was very well received, and it sparked comments weeks later from people who were still mulling over the meaning of the movement to their own faith journey. The power of the visual never ceases to amaze me!

During the same service, the entire dance choir shared an original choreography of "Dabreak", the Barry Manilow song. Listen to the words sometime. It's a very good "upbeat" song to use in a celebration. We used it as a Call to Worship and greeted the congregation on our way to our seats as the music faded.

We were privileged to dance for two very special occasions. The first was the installation service for our new minister at First Congregational Church. The second was a processional to "Invisible Piper" and "The Lord's Prayer" for the garden wedding of the daughter of one of the dance choir members.

A personal note: I was excited to see so many of my California friends at the Pentecost workshop I shared with John West. I'm looking forward to sharing a Christian Education workshop with many of you next January at either PSR, Berkeley, or Orinda.

COLORADO -

The Celebrants of Christ Church United Methodist, Denver, Connie Fisher, Director, danced "This is the Day for Rejoicing", accompanied by the Chancel Choir, for the Easter Sunday service. On Pentecost, they danced Judith Rock's "Canticle of Saints" with variations. The final verse was re-written to include members of the congregation who had died during the past two years. The bulletin carried the following explanation:

"In the early Christian Church there was a special time set aside for the name of the saints. This was a celebration of "the communion of saints", a concept of the Christian church which recognizes the unity of living Christians, not only with Christ and those who have gone before, but with each other on earth. (This custom is still observed in many churches today.)

(The explanation continued with the words of the "Canticle of Saints" and the words of the last verse.)

On the last refrain, the Celebrants will greet the members of the congregation in the name of Christ and our loved ones. As you receive a greeting, will you in turn greet your neighbor and so on down the line? This will be our celebration of the "communion of saints".

*

Connie Fisher will leave September 21 for a month-long Workshop Tour of the Western

states. She will lead workshops on "Dancing the Old Testament" in Albuquerque, New Mexico; Phoenix, Arizona; Santa Monica, California; Berkeley, California; Portland, Oregon; Spokane, Washington; and Pendleton, Oregon.

*

RMSDG MEMBERS ATTEND SACRED DANCE GUILD Festival: Members Doryann Duncan and Peggy Reagan, from Denver, and D.J. Edwards from Grand Junction, attended the national guild's festival, held at Endicott Junior College for Women, in Beverly, Mass., June 20-24, 1979.

Theme of the 1979 festival was "Christian Clowning." Sessions on clowning and special makeup were held by Wendy Williams and Rachel Baird; on mime, by Richard Clairmont. Lindsey Huddleston held forth on "Creating Your Own Songs for Dance," and Linda Kahn Seaton on "Creating and Composing Movement;" Judith Rock, "Reality is Good Theology;" Robert Yohn, a former principal with the Erick Hawkins Company, taught technique classes and rhythm and dynamics.

The week culminated in informal practice of the art of clowning in downtown Beverly on Saturday morning, and in a worship service titled, "A Fool for Christ's Sake," on Sunday morning.

I am convinced that the theme of these festivals is not the most important factor. For instance, I wasn't at all sure that clowning was my "thing," but I am grateful for the experience.

First, I found that I'm "into" mime and clowning more than I had realized, and, secondly, the contacts and shared experiences of the Festival are tremendous. They bring a feeling of reinforcement, a knowledge that others are linking arms with you all across the world, really, in an effort to bring meaningful sacred dance into worship and into church-related activities.

Memorable Moments: Glimpses of the Atlantic Ocean (The College property is on the water and has its own beach!)... Tinka Tarver and Bob Yohn dancing "Point of Contact," which they did in a secular setting followed by the same dance done

in a religious context....And getting to know my roommate, Kay Troxell, from Lancaster, Pa. (Kay and I have corresponded for several years as a result of contact made via the Sacred Dance Guild Journal. She asked to room with me last year, but I hadn't planned to attend. It finally did happen--this year!)

Evening "sharing times" proved to be some of the most exciting sessions, for it was then that we had an opportunity to share with each other, dances that we have been doing, or works in process.

It was after one of these sharing times that Bob Yohn asked me to go to New York City the following week to dance my "Sarai/Sarah: Mother of Nations," which I had danced as a partially completed work at Endicott.

I was stunned, and thrilled, but I changed my plane reservations and DID it! Had three delightful days in New York, during which time we visited Union Theological Seminary and the beautiful Interchurch Center, publicizing the forthcoming concerts.

Both of the sacred dance concerts were held on Wednesday, June 27, in the outdoor plaza in front of St. Bartholomew's Episcopal Church, Park Ave. at 50th and in the Washington Square United Methodist Church in Greenwich Village.

It was a poignant religious experience, a real HIGH to dance in a program which included Robert Yohn, Judith Rock, Tinka Tarver, Lindsey Huddleston and daughter Kathy, Eileen Lynch, and Howard Fine. (There was some jesting due to the fact that his dance was titled "Abraham," and he and I ("Sarah") had never met until then!)

On my way back to Colorado, I stopped in Illinois to visit my mother. Danced at a Presbyterian Church in Lincoln, Ill., nearby. My mother had never seen me dance. She apparently had some misgivings, and told me afterward that she had her mind made up that she wasn't going to like it. But, she said "It was beautiful, and it was sacred." What a relief!

After returning from the trip, I started

rehearsing immediately for "My Fair Lady," a Mesa Summer Players production.

I strongly recommend taking college dance classes, and participation in activities such as this--it's a good way to interest college students in sacred dance groups and events. And, conversely, I also plan to take some acting classes this year, to help me with my dance.

Now, during the month of August, I am trying to settle down to a daily workout every morning in the dance studio, plus working to finish "Sarai/Sarah."...I was discouraged, last year, when the group I had organized disintegrated, but I have decided now that the Lord intends for me to go it on my own. (But it's a lonely trail, Lord!)

*

Daybreak Dancers, Denver, announced recently the formation in February of Daybreak Corporation for Sacred Dance, a non-profit corporation devoted to encouraging and promoting the use of movement and dance in religious worship and in other activities of religious or spiritual nature. The corporation will direct the activities of Daybreak Dancers, a widely-known sacred dance company which was organized in October, 1976, as the successor to the Warren United Methodist Sacred Dance Choir, organized in 1970.

In commenting about the incorporation John W. Simmons, Denver, a member of the board of directors of the group, said that incorporation will "allow us the freedom to continue our ministry of sacred dance for years to come, even though our present company may undergo changes in personnel or even cease to exist altogether." He felt that the corporate structure would formalize their efforts to broaden the base of support for all that is called sacred dance. Other members of the board of directors of the corporation are Doryann Duncan and Margaret L. Simmons, also of Denver.

*

Throughout the winter and spring, Daybreak Dancers and the Joyful Noise choir presented "Celebrate Life", a musical drama by Beryl Red and Ragan Courtney, at various churches and nursing homes. This telling of the life of Christ includes dancing of "The Truth Shall Make You Free," "Song of Mary" (a

women's duet dance), the hilarious "The Three Kings," "In Remembrance," the lively "He Is Alive" which gets singers also involved in hand motions as well as going out into the congregation to spread the news that "He is alive!," and "Prayer for Peace." When not dancing, the three dancers become part of the choir and join the singing. This work will be part of the opening of the International Conference of Camps Farthest Out, September 9 in Estes Park.

Daybreak Dancers led the adult education class at Christ Church United Methodist for two Sundays in February. It was a very personal sharing of our history as a group, our philosophies, rational and understanding of the role of dance in worship, our examination of theology as preparation for doing choreography, our choreographic process and some sharing of particular dances and how they reflect the above.

In April, Daybreak Dancers led an intergenerational workshop at Mountain View Community Church and also choreographed and danced the scripture for the Palm Sunday service. "Halleluia!" and "He Is Alive" were danced at Warren United Methodist Church on Easter.

*

Montclair Methodist Church, Denver: The church celebrated in Dance on May 22, 1979. Dancers Peggy Reagan, Chuck Tadlock, Floyd Hughes, Marge and Doug Barnett, Vonnice Kraeger, Lorna Luben and Ann Marie Blessin. Three pieces danced were "The Lord's Prayer," "In Christ There is No East or West," from the "Rejoice Mass" and the scripture from Genesis 7:8-15, a clowning piece about Noah and the Rainbow, danced by Floyd Hughes, Peggy Reagan, Chuck Tadlock and Ann Blessin.

*

Methodist Music Camp at Black Forest, Colorado, June 25-19: Sixty-three boys and girls, ages 4-6th grade attended at the Baptist campground in the Black Forest, with Rev. William Cooper from Phillips United Methodist Church in Lakewood, director.

Music, art, drama and dance were the creative experiences offered. The Friday evening worship service was attended by about two-hundred people. "The Story Tellin' Man" by Ken Medema, a musical with narration about the bible parables concluded the camp at the evening worship service. A piece from "Joy in the Rain" called "The wedding Banquet" was creatively done through the use of muppets, which the children in the art department had made. A table with a brightly covered paper cloth was placed in the center of the room. The children with the muppets hid behind it and the muppets danced on the table in rhythm to the tune "Wedding Banquet." The parable of the "Good Samaritan" was choreographed by Ann Blessin and danced by fourteen girls.

"Sing to the Lord", a finger snapping, foot stomping piece was sung and danced by the 63 children. The creative juices were flowing all week at this music camp and I was proud to be a part of it.

Future works at Montclair Methodist will be "Amazing Grace" and I will be working on "A Day for Dancing" with Connie Fisher and the Celebrants at Christ Methodist.

*

Betty J. Walker, Co/director UCC Choir Camps, Lakewood:

UCC Choir Camp reunion of both the Jr. Choir and Jr. High Music Camps from LaForet was held at 10 a.m. at the morning worship service, Sunday, September 9. Christ Church UCC, Denver **hosted** the reunion in Denver. The combined choirs presented three anthems together and the Jr. Choir did selections from the musical about Jonah, "You Can't Run Away From The Word of the Lord" by Ed Seabough and Gregg Sewell. The Jr. High Choir sang, danced and played selections from "The Story-Tellin' Man" by Ken Medema. This is a Children's musical about the parables of Jesus. Our theme for both weeks of camp was "The Year of the Child". We also sang "Celebrate the Child" (the International Year of the Child song) and "Child Song" by Neil Diamond with Orff accompaniment. Campers in both choirs come from the Rocky Mt. Conference, UCC in Colorado, Utah and Wyoming. Several campers represented different denominations.

FLORIDA -

From Virginia Shuker, Church of St. Maurice, Ft. Lauderdale, Fla: For Pentecost our dance at the Presentation of the Gifts was "Spirit Move". We are now working on a very abstract piece to "If We Only Have Love" for another of our member's wedding. It will be done to unsung music just before the attendants walk down the aisle, and will incorporate 7 dancers entering at various angles from the front and sides of the church.

We are now involved in planning a holiday workshop for the first weekend in Oct. to share ideas from "Dancing Christmas Carols" and to give others ideas on how to use dance in liturgies for Thanksgiving.

GERMANY -

Gretchen Brown, Zweibruecken Air Base, Germany: From Zweibruecken, comes a report of Liturgical Dance being done on military installations throughout Europe. In May of 1975 Gretchen Brown gave a workshop for women attending the annual Training Conference for Protestant Women of the Chapel at the General Walker Hotel in beautiful Berchtesgaden located in the Bavarian Alps. This workshop led to more workshops with individual chapels on Military installations. Another workshop was conducted by Gretchen, again at the annual Training Conference in May of 1978. As a result of this workshop some local groups have been started in Germany. We ask for your continued prayers as Liturgical Dance is presented throughout Europe in the hope it will help to promote the beauty of worshipping the Lord with dance.

ILLINOIS -

A Sacred Dance Workshop was held Saturday June 2 at St. Vincent's Gymnasium, Freeport sponsored by Freeport Sacred Dance Choir and First Presbyterian Church. The leader was Carla DeSola, director of the Omega Liturgical Dance Company, New York.

MARYLAND -

From Margaret Taylor Chaney: At Experience '79, July 8-13, Worship and the Arts Conference sponsored by Presbyterians in Springfield, Ohio, Margaret was assisted by Noralie McCoy and Sue Cotton, both SDG members and gifted dancers. We had over 50 adults (12 men) in one class and 25 youth in another class and 10 SD leaders in an advanced class. At the chapel service with 200 singing Betty Simpson's words to "Praise the Lord", we had 50 men and women interpreting the four stanzas (2 stanzas as processional with arms lifting during the Alleluias; then with all 50 in the large chapel of Wittenberg College - the design involved the group in small units to express joyous praise.). The majority of the class were choir directors and singers - so the hymn was reinforced with their full voices in the alleluias. It was a great experience for everyone.

*

A workshop was held at Hood College in Frederick on September 23 with Margaret Taylor Chaney the main leader.

MASSACHUSETTS -

Jeanne Sanders: The Trinity Dancers presented a dance for the offertory "Silent Night" Xmas Eve in St. Blaise Catholic Church in Belkington, Mass. This year we included four very young girls in the dance with the regular group.

On Good Friday Jeanné danced the Fourth Station of the Cross. This has become an annual part of the Mass.

Easter 1979 the group danced to "And the Father Danced".

All dances were greatly received as usual. One member of the group, Anne Beth Carey, has been asked to train a group of young children weekly. The response has been wonderful. Once again we enjoyed the Festival at Endicott College.

*

The Sacred Dance Ensemble, under the direction of Susan Coe-Sigler, was founded in 1975, at the First Congregational Church in Worcester, as an Ecumenical group of men

and women dedicated to the intergration of movement and dance with prayer and worship. In the fall of 1978, the Ecumenical Institute of Assumption College in Worcester, Ma., welcomed the Sacred Dance Ensemble on campus as an affiliate of the Institute. It is here the Ensemble holds rehearsals and offers workshops and worship services, both on and off campus throughout the year. Dancers: Susan Baskin, Susan Coe-Sigler, Sr. Carolyn Johnson, Marie Loeffler, Sr. Pauline Morrisette, Dawn Smith, Lynn Stockford, Marcia Weeks.

Susan Coe-Sigler also reports that she has been very busy studying for the ministry at Andover-Newton Theological School, but have recently transferred to a Masters in Rel. Ed. from Assumption College because of their interest in Sacred Dance. Sue taught a special eight week workshop "Sacred Dance Workshop" at Assumption College Campus in the Maison Salon.

*

Cora Miller Wells, Bridgewater: In June 1978, Cora danced and directed 11 other members of Dance Now from the greater Boston Area, and the Creative Dance Group of Bridgewater State College in a Processional Dance for the Closing Celebration of the continental General Assembly of the Unitarian-Universalists held in Boston. Large colorful banners and mylar streamers were used by the dancers as they moved through indoor arena where over a thousand delegates from North America and Europe were assembled. The bagpiper who had rehearsed with the Group failed to appear, but the congregational anthem provided a rousing accompaniment.

Cora danced in the Chapel of the Harvard Divinity School in a remembrance service for Margaret Adams, social activist, friend to many and wife of the theologian, James Luther Adams. The Dance-Poem by Cora was titled "Elegy" and was first performed honoring the memory of Virginia Duncan Lucke, long and active member of the Sacred Dance Guild who died in 1974. John Lucke, husband of Virginia presented Cora with Virginia's dance library two years ago.

The Creative Dance Group at Bridgewater State College, under Cora's direction, gave its fourth annual Christmas Processional in December. A magnificent bag-piper in full regalia led the processional as it wound through the campus and quadrangle, stopping at the Library for a mini-performance of Christmas Dance themes, including "The Christmas Rush" and a flowing, beautiful dance with lighted candles. Dancers wore colorful, warm clothes, bells, carried banners and pine boughs.

The Dance Now Community Group processed with banners, bells and mylar streamers for the Christmas service of the Newton Unitarian Church, then continued to the Parish Hall where they danced up and down stairs, on the balcony and around the children of the Church School in a dance using drum, bells and cymbal accompaniment.

Cora was among former students of Barbara Mettler who arranged an active Mettler Group Festival of lecture-demonstrations, performances, and workshops at Bridgewater State College, Northeastern University, Lesley College and the Joy of Movement Center in Boston in late March and early April that followed a residency at Keene State College in New Hampshire. The Creative Dance Group and the Cultural Events Committee of the Student Union were sponsors of the performance and workshop at Bridgewater State.

Miss Mettler was honored after the performance with the reading of a citation for her activities in writing, film making, teaching and performance of creative dance. A hand lettered scroll signed by the President, Dean of the Creative Arts Division, Head of the Department of Communication Arts and Sciences, President of the Creative Dance Group, and Cora, was then presented to Mettler.

Since 1975 part of Cora's teaching assignment and tenure has been in the Department of Communication Arts and Sciences. She still teaches introductory courses in Physical Education, but has developed six, three credit courses in Creative Dance in the Creative Arts Division including "Movement in the Creative Arts" taught by Cora and other faculty in the Division.

Forty students and members of Dance Now participated in the annual Spring Performance of Creative Dance at Bridgewater State in April. The Candle Dance from the Xmas Processional with its quiet flow, organic development, and light made a strong ending for the varied program that included audience participation, an area Cora continues to expand.

MINNESOTA -

Virginia Huffine, Rochester, reports attending a truly exhilarating - both physically and spiritually - Workshop, "The Integration of Dance into Liturgical Worship", sponsored by the College of Saint Teresa at Winona, Minnesota, July 28 through July 30, 1979.

On the Dance Faculty were Dorita Beh, a member of Carla DeSola's Omega Liturgical Dance Company, and Judith Graves, also with Omega. Sessions opened and closed with prayers and meditations. The presentations included warm-ups, creative work and teaching a movement routine to "Amazing Grace". Complying with a special request, Judith gave a short study of a chant and movement in the Sufi tradition.

The Workshop culminated in a service in the Chapel of Assisi, on the St. Teresa campus, opening with a lively and beautiful dance by Dorita and Judy, accompanied by the congregation's singing of "Mountains and Hills". To conclude the liturgy of the Eucharist, celebrated by the Priest of the parish, the congregation, led by the dancers who had participated in the workshop, stood in pairs and gave each other the Sufi Blessing, in word and movement. The service concluded with the dancers all dancing up the aisles, around the altar, and out into the sunny cloister, followed by the congregation.

The program was coordinated by Sister Genevieve Speltz, O.S.F., of St. Theresa, Associate Professor of Music and Director of the Sacred Music Major. Preceding the Dance Segment was a Workshop devoted to The Liturgical Arts as Parish Prayer, with Sister Jane Marie

Perrot, D.C., Music Consultant for the National Ass'n of Pastoral Musicians, Washington, DC, and Edward Walker, Liturgical Arts Director at Georgetown University.

NEW YORK -

Susan Gunn, reports: Sacred Dance Workshop "Celebration through Sacred Dance for Thanksgiving and the Christmas Season", sponsored by the New York Region of the International Sacred Dance Guild at St. Mark's United Methodist Church, Rockville Centre, NY for students, sacred dance choirs, music directors, pastors, Christian educators, and anyone else who is interested, September 29, 1979. Carla DeSola and Bob Yohn led the workshop.

*

Robert Yohn and Dancers, Cynthia Reynolds, Irving Berman, Karen Potter, Richard Ploch were a part of a Pentecost Service from St. Bartholomew's Episcopal Church, NY June 3, 1979.

*

Sacred Dance Guild members Judith Rock, Tinka Tarver, Robert Yohn & Howard Fine were part of "Praise Him In the Dance" at Washington Square Methodist Church, June 27 at Washington Square Methodist Church, assisted by Dance Vectors, Inc.

PENNSYLVANIA -

Betsy Ball, Allentown: One of the many groups represented with an information table was the Eastern Pa. Chapter of the National Sacred Dance Guild. Hess's also graciously supplied us with the privacy of their Community Room where we presented a short lecture by Terre Sychertz and a demonstration by Betsy Ball. A Worship Service led by Terre and Betsy began with verbal prayer including community response with a simple arm movement. Nancy Lounsbury, Joanne Carroll, Gail Sinclair and June DeTurk of the Symbolic Movement Choir of St. John's UCC, Kutztown, Pa. danced Isaiah 49 and Nancy signed the New 23 Psalm. The service concluded with the community and participants singing "Shalom, My Friends" with joined hands and moving in a circle. We were warmly received by the

public and were delighted with their response. Thanks be to God for this opportunity to share Him with others in our special way and Praise to His Spirit who moves us to unusual places to Glorify Him.

*

Symbolic Movement Choir (St. John's UCC, Kutztown, Pa.) St. John's Symbolic Movement Choir has had a busy year of sharing: sharing with our congregation at least once a month, and also sharing several complete worship services in dance with other congregations.

At our own church we have demonstrated sacred dance to our Pennsylvania Southeast Conference Christian Education Committee. We taught Sunday School children movement to several songs they knew and involved them in creative dramatics. We conducted the worship service for the Women's Ministries of East Berks Association. On Palm Sunday we processed with palms using appropriate movements and distributed the palms on the recessional hymn. At our church's annual "Sounds of Worship" concert we interpreted parts of the "Mariachi Mass."

We conducted a workshop in September, 1978 with Rev. Dana Schlegel. We look forward to our third annual workshop Sept. 22, 1979, with Binnie Ritchie Holum.

Outside our church we concluded a Mother-Daughter dinner at Trinity Lutheran Church in Topton with a service of sacred dance. In Allentown we presented the program for the building fund drive and dinner at a Lutheran Church. Also in Allentown we shared our sacred dance with a surprisingly large and interested group of shoppers at Hess's Dept. store's "Day of Dance".

Our four active members each have a unique contribution. Joanne Carroll, our only member with dance training, choreographed her own solos to "I'll Walk With God" and "Sometimes I Feel Like a Motherless Child" both sung by Gail Sinclair. June DeTurk, who is a yoga instructor, choreographed the opening for her vocal solo, "Just A Closer Walk with Thee." Nancy Lounsbury used the sign language of the deaf to recite and interpret the 23rd

Psalm to the music "The New 23rd" by Carmichael. Nancy also interpreted I Kings 19:9-16, while it was read by her husband Roger to a recording of Mendelssohn's "Fingal's Cave Overture." June DeTurk mapped out basic movements to "I Will Never Forget You My People" by Carey Landrey and together, after several months of working and reworking our group arrived at a dance which was the highlight of our year. We call this "recording by committee." We also felt very good about our interpretation of the 24th Psalm, inspired by Carla DeSola in her book "The Spirit Moves", using only the spoken word. We were also pleased to work with 6 young ladies, ages 10 to 15, on their presentation of "The Lord of the Dance." We began with the suggestions of Doug Adams in "Dancing Christmas Carols."

We have learned from these experiences that our audiences appreciate some explanation about why we do what we do. Gail Sinclair, the speaker in our group, provides a brief but effective guide for those who watch. This is especially helpful to those experiencing sacred dance for the first time. We always make it clear that what we are doing is worship. Even at the Holiday Inn and at Hess's we set up a simple altar with a table cloth, cross and candlesticks. We try to involve the congregation at the end rather than the beginning of our service. After watching and listening, they are more willing to try a simple blessing or Kyrie.

We have been warmly received everywhere, in our own church and in others. This has been most gratifying and encouraging. Our lives have been enriched through dancing our worship. Our goal is to see more and more people benefit from this kind of enrichment.

*

Kay Troxell, Lancaster: It has been an exciting and expanding year for "The Moving Spirit" climaxing with Bryer Helmer, Marian Roy and myself attending the SDG Festival at Endicott in June. We loved seeing and sharing and came away with lots of ideas for the coming year.

Vacation Bible School was an ideal place to begin Christian clowning. Bryer and I,

her nine-year-old son Andy, and two teen-agers worked out a pantomime to the reading of the Good Samaritan story. We acted it out three times for the children of different age levels receiving rapt attention from each group. We also visited the classrooms as clowns, giving from a beautifully wrapped empty box and pasting tiny red hearts on each child.

I borrowed mime Richard Clairmont's "beautiful box" idea when I was the surprise visitor at my church's Outreach Bible School in a rural slum. The children (45 of them) had never seen a live clown before. In mime I offered my pretty box to God several times. When nothing seemed to happen, I saw the Bible lying open on the altar, read, and realized that God wanted more of me. I opened the box, pantomimed what I was taking out (ball, lollypop, jumprope, etc.) and gave each one away until my box was empty. (One little girl was so involved that she licked at the invisible lollypop that the clown had given her.) When I had nothing left but myself, I offered my heart--first to the children and then to God. Joy follows when God receives the gift of one's self, and I shared the joy with the children. Afterwards I visited each class and put a little bit of clown makeup (red, black and white) on each child and let each see himself or herself in the mirror. It was a rewarding time for all of us.

I also went as a clown to visit in my father's nursing home. I cannot put into words the touching experiences I had there. To take the hand of someone, ill and isolated, to see the glint of recognition in the eyes and then to receive a smile or a laugh, still brings tears to my eyes. I urge you to be Christ's clown to these dear people.

"The Moving Spirit" was very active this past Spring sharing in Sunday services in Presbyterian, Lutheran, Methodist and Episcopal churches in the Lancaster area. Our new dance for Lent, "Surely, Surely, He has Borne our Grievs" Isaiah 53:4,5 is set to music by John Carter (Beckenhorst Press). We shall never forget that Sunday, April 1, sharing this dance of sorrow and jubilation with two

packed congregations at Highland Presbyterian Church, Lancaster. Twenty miles away that morning the hydrogen bubble at Three Mile Island was continuing to grow bigger with frightful consequences while we affirmed God's Love and Healing.

Inspired by Marcia Murray's "round" in dance at last year's Endicott Festival, "The Moving Spirit" choreographed a round for Pentecost, "Come Holy Ghost" by Christoph Praetorius. We wore white dresses and used a flame-red scarf in one hand. The round was sung in three parts--one for each of us to interpret in movement. On Pentecost Sunday we danced on the grass in a beautiful enclosed churchyard and then followed the processional banners into the Sanctuary for the remainder of the service.

It was also our joy to share our dance to "Amazing Grace" with over 1,000 ministers and lay persons at a unique Service of Rebaptism at the Annual Conference, Eastern Pennsylvania United Methodist Church at Lebanon Valley College in June.

I am continuing to spread the wonderful word that we truly can "Praise God with Dance" at workshops and lecture-demonstrations in the Lancaster-York area. Bryer, too, gave an exciting workshop for teen-agers in April during a Presbytery Youth Retreat Weekend. I was invited to be a guest lecturer on sacred dance for a short-term credit course in Dance Appreciation at Franklin and Marshall College, Lancaster. "The Moving Spirit" danced in illustration and the students had an opportunity to try liturgical movement. At our request, the class took place in the College Chapel, an ideal setting for young adults to discover sacred dance.

*

The Parish Resource Center with the support of the Eastern Pennsylvania Chapter of the Sacred Dance Guild is conducting Dance Workshop led by Robert Yohn on Saturday, November 10, 1979 between 10:00 and 3:30 p.m. at the Highland United Presbyterian Church, 1801 Oregon Pike, Lancaster, Pennsylvania.

*

Kirsten Geehr, Gettysburg, Pa: The new Gettysburg College Liturgical Dance Choir is now entering its third year. We have done

many exciting things during our existence. Among them have been dancing for the installation of the new college President, dancing in an outdoor Epiphany procession each January, and regular participation in chapel services. This fall, we plan to dance in the celebration of the International Year of the Child, to be held at the college.

This group was first organized in the fall of 1977. This past spring we were granted recognition by the Student Senate as an official college organization. We have in the past, and plan in the future, to travel to other congregations to dance. Our officers are: Kirsten Geehr, Lynda Bates, and Jayne Coblentz.

WISCONSIN -

Susan Moore, Madison: We at St. Paul's here in Madison, Wisconsin, have been blessed with an exceptionally prayerful and responding community. Our dance group is only a reflection of the life-giving Spirit that has been urging its joy and expression into our worship over the last 2 years. Our ministry has been seen as a vehicle through which any member in the community can explore dance as a mode of prayer either by attending our weekly sessions or by participating in Masses containing dance worship. During our weekly sessions, we hold our first hour devoted to dance as a means of prayer and move into the 2nd hour as a time to actually create liturgical dances. Some of our works have been dances done to songs such as "Everyone Move to the Spirit," "Earthen Vessels," "And the Father Will Dance," "Dance in the Darkness." However, we don't like to think of ourselves as performers but rather initiators of praise which means drawing the community into simple movement within the context of worship. This is usually done to refrains of songs with arm and hand gestures. We have created works for special holy days throughout the year. Last year for Easter Vigil we danced to the Prologue on Neil Diamond's Jonathan Livingston Seagull album bringing in the symbols of water and fire used within that Mass. This year for Holy Thursday, we danced an enactment of the washing of the feet which was our first turn in the direction

of dance-drama. We are presently involved in creating a dance-drama to the theme of "Being Called". We will be using various scenes from the New Testament recounting episodes of men and women being called. We are also very fortunate to have a music group of great talents and dedication with which we can combine our dance. They are currently creating an album called, "The Works of God," written and produced entirely by the community. This should be recorded and ready for distribution by Christmas this year.

All and all, this year promises to be very exciting and creative. It is so much our joy to share the work that is going on here at St. Paul's and to hear from all over that others are finding a living expression of God through Dance Worship.

*

Ruth Browne, Waukesha: At an adult education weekend of the church of the Community of the Living Spirit, I did an afternoon workshop on dancing our God concept. (the weekend theme). We developed dances based on composed readings of each participant's concept of God. These were done for the next day's liturgy danced as they were read with Jonathon L. Seagull music. The individual dances and readings were done as solos, as a group, and as partners, and were linked together with a chant "In Our Father's House There are Many Dwelling Places". At the end we invited the congregation to dance spontaneously, using various instruments to "Skybird". The response was so joyful that we danced the next planned song!

An Easter Processional culminated six weeks of the Christ event in our lives depicted symbolically on banners for each week. These were carried on poles by six persons while a candle bearer of a two foot tall white candle moved to the altar, to the Alleluia of "Praise the Lord in His Holy Temple". The banner carriers moved around the candle person at the altar as the minister spoke of the meaning of each banner as they left one by one.

An area meeting at my home resulted in four of us meeting and creating a dance

together with a Pentecostal theme - performed in two Milwaukee-area Congregational churches.

The FOLLOWING IS FROM YOUR EDITOR

As the Reader can see this is page 63 and there is still the Report of the Festival to come.

President Carlynn Reed suggests that we have an interim one page "Coming Events" sheet to be mailed out between each Journal. This can only happen if material is sent in. It can only happen if the readers send in material for this sheet. Since this is the first notice of this new idea, it would be wise to set the deadline for January 15 so that the sheet could come out between the December and April deadlines.....

If no material or little material is received, it will be assumed that the interim sheet is not needed!!!!!!

Sacred Dance Guild
21th Anniversary Festival
June 20-24, 1979
Endicott College Beverly, Ma.

Dance: Judith Rock, "Reality is Good Theology: Truth-Telling and Religious Dance"
Clowning: Wendy Williams, "A Fool For Christ's Sake"1 Corinthians 4:10
assisted by Rachel Baird
Mime: Richard Clairmont, "The Passage from Theme to Drama"
Music: Lindsey Huddleston, "Creating Your Own Songs for Dance"

Sharing Sessions by Sacred Dance Guild members:

Robert Yohn, "Technique: Rhythm and Dynamics"
Linda Kahn Seaton, "Creating and Composing Movement" assisted by Carlynn Reed.

Prayer times led by Rev. Dana R. Schlegel with
David and Carlynn Reed, "Spiritual Renewal and Sacred Dance in the Church Today"
Charles and Kay Seivard, "The Beat of God's Heart" with the music group Moving On.

Gloria Castano, National Program Director



Janet Casey-Allen and Mary Ann Hrabley

What a Festival ! There were so many special moments that I shall savor for a long time - so many beautiful faces that fill my minds eye....We are very fortunate to have Dana. His strengths emerge more and more every year and his role as Chaplin and Minister is very important for us. I am so excited about all I learned this year and the new people I met and old friends with whom I renewed and deepened the bond. I feel like a 4th of July sparkler that wants to go off in all directions at once !

Carlynn Reed, Shelton, Ct.

The Festival was everything it promised and more. Thank you for all your hard work and long hours.

Lu Bellamak, Phoenix, Ariz.



Once again..another fantastic Festival. My girls and myself enjoyed every minute of a very well planned program. See you in 1980.

Jeanne' Sanders, Sudbury, Ma.

Most of my enjoyment came from everything so on time and meshing together so effortlessly. Thank you for sharing your gifts with me and all of us at this conference.

Elsie Vail, Lighthouse Point, Fla.

Everything was beautiful....
So was everyone! God Bless you all.
Praise The Lord !

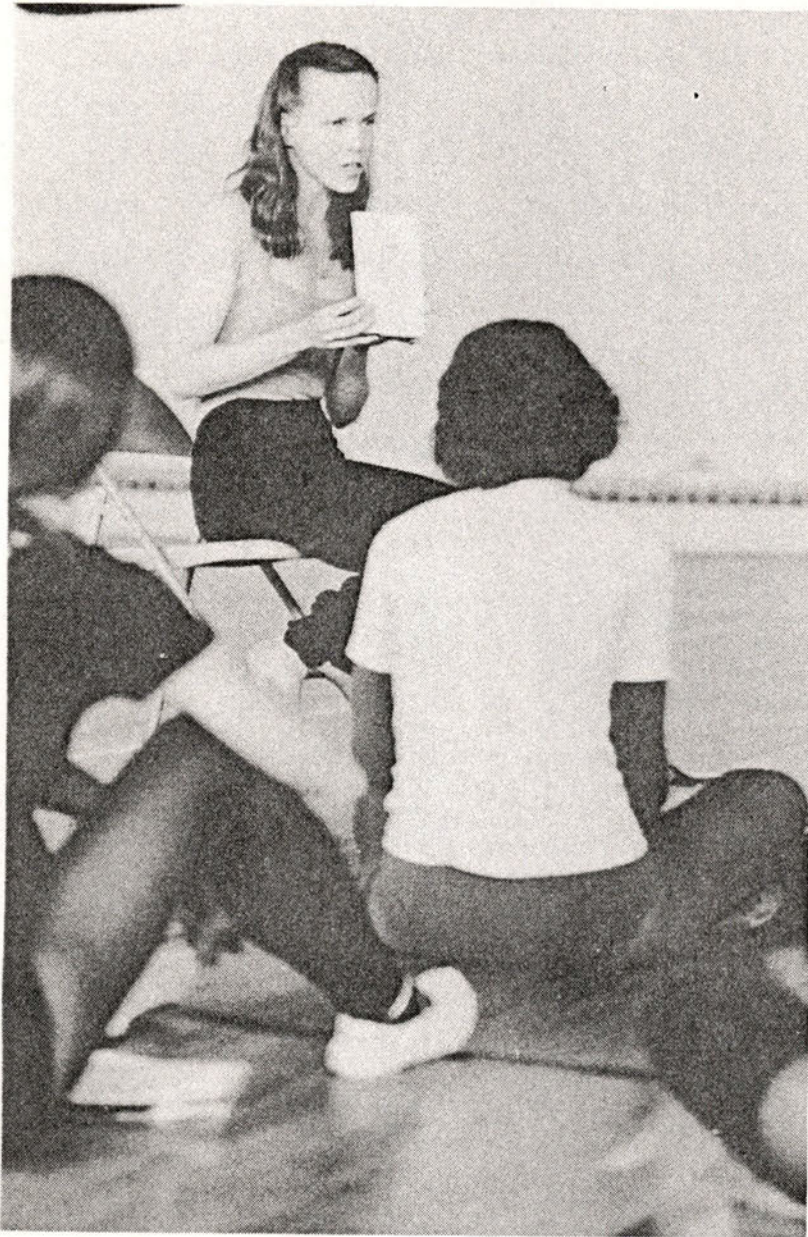
Geri Gaebel, Youngville, N.Y.

I had a wonderful time, thanks for making it so special.

Cathy Schellenberg, Natick, Ma.

" Point of Contact "

Robert Yohn and Jinka Jarver



It was so nice to come back and see familiar faces and also to be a familiar face to others. I'm really glad I came! I love Judith Rock - she speaks to me at my gut level and that is how I know my God, in the mountains and the valleys..... I really love the clowning experience. There's a joyous mystery to it. It's a beautiful art - a wonderful way to express and touch others.
Mary Ann Hrabley, Columbus, Ohio

My vocabulary lacks the appropriate superlatives to properly describe our experience at the Festival this year. Each year the growth of guild members is so apparent and it's no wonder we are challenged to grow in so many different directions.
Suanne Ferguson, Birmingham, AL.

I can't begin to express the emotions I'm feeling right now. I came knowing only a few and now feel so warm and accepted and loved by so many! I brought five of my Jr. Hi's and only hoped they'd enjoy it and gain a few ideas. They came away brimming over, not only with ideas but a new experience of acceptance, maturity, love and a feeling for the true purpose of sacred dance in the life of the church. It has been fabulous!

Elaine Law, Manchester, Ct.

I loved it all - Richard's technique classes were great... Wendy was super! I loved Lindsey's workshop and Carlynn's gentle, loving personality permeated the week. Most fun of all was Judy Rock's *Carticle of Saints*. Thank you.

Suzanne Williams, Colchester, N.Y.

.....especially liked Robert Yohn's discussion on dynamics and Richard Clairmont's technique classes.

S. Ruth Ann Swanski, Freeport, Ill.

.....an "encore" of praise and appreciation for sowing so abundantly...so much was reaped and that kind of reward is everlasting....

Linda Kahn Seaton, Athens, Ohio

I just need to put into writing my thanks to you for all you did to put on the Festival. I never cease to be amazed at your ability to organize and to pull all the pieces together....

I'm holding in my prayers the SDG Festival in San Antonio 1981.

I hope it comes into being!

With love and thanks for all.

Jirka Jarver, San Antonio, Tx.

I've attended many conferences and similar meetings and for sure this ranked only with the very best of them! It was a joy for me to meet most of you and take part in your program.

Dick Watson, S. Glastonbury, Ct.



Richard Clairmont

Lindsey Huddleston



I really enjoyed improvising with Lindsey Huddleston and Kathy. Playing the flute as they danced really made me feel more secure, almost ready to say, "I can do anything"....

Terry Lyn Miller, E. Stroudsburg, Pa.

...the food was great as always, thanks for another wonderful time!
Ashley Pope, Natick, Ma.

...the sharing sessions were good for learning and also meeting people.

Addie Spencer, Lexington, Ma.

My favorite class was Bob Yohn's technique class in the mornings. It was fun and invigorating as well. All the prayer sessions were wonderful and well organized and the clowning theme was so appropriate.
Marsha Talerico, Pittsburgh, Pa.

This was the first SDG Festival that I have attended; it was an exciting experience. The staff was top notch and had a wealth of knowledge and experience to share. Every aspect was well organized....can't say enough for the high quality and quantity of food and the college staff was most generous and helpful.

A. Bryer Helmer, Lancaster, Pa.

It was a rich, exciting experience again this year....Linda's choreography class was very enjoyable and very helpful. When she gave us a choreographic assignment everyone demonstrated they had learned what she presented. What fun to see the results. More of her leadership! We need this....of course Judy is tops - everything about her! All the leadership in fact. Thank you so much.

Carolyn Moon, Rockville Center, N.Y.

I enjoyed all the classes and services. I had fun, fun and more fun. I'll never be the same. I've clowned for fun twice since I've been home and it was a joy and a learning experience. The leadership was excellent and spiritually prepared, it makes a difference.

I think Dana is super!!

The sharing sessions had a very unifying feeling, how we love each other!

Especially enjoyed Carlynn and Linda's presentation of Dr. Seuss, "Green Eggs & Ham". The Sunday worship service was sooo special. Will I ever forget it? No.

I'd like to just say a huge Thank You for a great experience.
Betsy Ball, Allentown, Pa.



"Green Eggs & Ham"

Linda Kahn Seaton and Carlynn Reed

What a marvelous group of
people!!

The Spirit, talents and love
that poured forth from each
person was such a joyous
testimony to God.

Wendy Williams, Sherborn, Ma.

Bottom photo from left to right:

Wendy Williams

Lindsey Huddleston

Suzanne Williams

Carlynn Reed

Shirley Stager

Gloria Castano

Dana Schlegel



Fran Delaney

I had little anticipation that this Festival
would hold as much excitement for me. It was
grand. Honestly, words are just too few for
me to try to write how I really feel.....
All of you are to be applauded for the
absolutely marvelous work you do for the Guild.
Dana R. Schlegel, East Greenville, Pa.

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HERITAGE FOR WORSHIP & EDUCATION

by
Constance Fisher

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LATE DANCERS of Denver who have
danced in the churches of Colora-
do and the west since 1969. Her
work led to founding The Rocky
Mountain Sacred Dance Guild and
starting many sacred dance groups.*

*She is lecturer in Dance at
Iliff School of Theology, Denver
and is a director on the national
board of the Sacred Dance Guild.*

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it alive) requires creativity; for
translating requires a person who
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also knows the dances that function
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with similar meaning. Connie Fisher
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Vitalizing Worship With Dance tells how to use biblical and historical dances in education & worship to avoid insipid gestures and develop instead a joyful leaping of spirit more expressive of prophetic Jewish and Christian faiths. Also ways to involve dancers with the classes & congregations are detailed so the final dances done in church are sensed by the congregation to be extensions of their own bodies.

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Meaningful Dance: Stretching Congre-

gations Through Pre-Sermon Seminars

With Dancers

Bibliography

Movement In Prayer In A Hasidic Mode

by Clifford Trolin

(\$2.50 from The Sharing Company
P.O.Box 2224, Austin, Texas 78767)

Movement In Prayer In A Hasidic Mode frees the prayer experience so that a wide range of emotion can be incorporated in prayer, (and so we are able to pray when angry, fearful, bored, exhilarated) And so, we are able to sense God's movement in more of the times and spaces of our lives and world.

Cliff Trolin traces the shapes of prayer movements from Rabbi Akiba in the second century through Hasidic movements in the eighteenth, nineteenth, and twentieth centuries (periods when prayer movements ranged from the acrobatic to the violent).

Most of us learned to pray and worship in tranquil ways where the environment was quiet, cleanly, orderly, and harmonious. We, therefore, are able to sense God's presence when we and our surroundings are quiet, cleanly, orderly, and harmonious; and so, we sense God's presence rarely in our cities and in our homes where relations and environments are usually disordered, dirty, noisy, and disharmonious (or we are led to exclude children and strangers from our homes and lives to establish tranquility.) Our usual methods have prepared us to sense God when alone among trees but not in the midst of people.

When we learn these more active methods Cliff Trolin has developed, we will find prayer possible (and find God moving) in many more moments of our lives and we will sense God coming to greet us from many more corners of our world.

Clifford Trolin's doctoral studies are in Jewish Studies & Dance; he also holds the M.A. with special interest in worship.

The Spirit Moves: a handbook of prayer and dance

by Carla DeSola

(\$9.95 from The Sharing Company
P.O.Box 2224, Austin, Texas 78767)

Historical notes and reflections on the spiritual enrichment of sacred dance are interwoven with clear, step-by-step directions for large assemblies, small groups, solo dancers; structured and unstructured dance prayers range from simple gestures to complex choreography. 169 pages, many illustrations.

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Carla DeSola is headquartered at St. John the Divine Cathedral in New York; and she teaches liturgical dance at New York Theological Seminary (with summer class offerings at Pacific School of Religion, Berkeley, California). She directs her own Omega Dance Company and writes the feature column on dance in Liturgy magazine. She is a graduate of the Jewillard School of Music. And she is a director on the national board of the Sacred Dance Guild.

The book is a large sized volume for easier use in teaching and rehearsal.